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Saturday 6 November 2010

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FOURTHIRDS

# Contents

Amateur Photographer For everyone who loves photography

**BORN**, bred and resident in one of this country's flattest counties, I was something of a latecomer to the wonders of landscape photography. My problem, beyond the usual inability to 'see', was that I thought landscape pictures needed mountains, lakes and beautifully curved dry-stone bridges – or icebergs – to be successful. However, once I travelled round to the famous sites, and once I'd taken the same pictures as everyone else, I realised that although there are very few landscape pilgrims who walk barefoot to Essex every season, there is great value in finding the untaken picture and the view that needs time and contemplation to appreciate.

It is easy to see why landscapes are such a popular

subject for enthusiasts, because even if you don't come back with a winning image you still get to send time outside, enjoying the planet. Getting a picture you are proud of is sometimes just a bonus.

Some people come back with award-winning pictures, and this week we are showcasing some fine examples in our gallery of winners from the Landscape Photographer of the Year competition. I hope you enjoy looking at them, but more than that, I hope they inspire you to see, to look and to photograph.



**Damien Demolder**  
Editor

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Find out how to create a classic cyanotype digitally

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## THE AP READERS' POLL

**IN AP 23 OCTOBER WE ASKED...** What is the most important piece of equipment for the making of great pictures?



### YOU ANSWERED...

A The camera and sensor	16%
B The quality of the lens	77%
C The software you use post-capture	2%
D I don't know	5%

### THIS WEEK WE ASK...

Do you enter photography competitions?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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# APNews

News | Analysis | Comment | PhotoDiary 6/11/10

If they ban cameras they might as well outlaw camera phones

Photo ban u-turn, page 6



Ants image clinches prestigious award • Briton among victors

## HUNGARIAN WINS WILDLIFE PHOTOGRAPHER CROWN

**HUNGARIAN** photographer Bence Máté has scooped this year's Veolia Environnement Wildlife Photographer of the Year title with a picture of ants in a Costa Rican rainforest.

Máté's shot of leaf-cutter ants, entitled 'A marvel of ants', beat tens of thousands of entries from all over the world.

Competition judge Mark Carwardine said: 'The photographer is clearly a master of his craft with an artist's eye.'

The image was one of a portfolio of six that the 25-year-old photographer had entered into the Eric Hosking Award category, open to photographers aged 18-26.

Máté, from Pusztaszér, first won honours in the competition nine years ago.

Meanwhile, Fergus Gill from

Scotland bagged the young wildlife photographer prize for the second year in a row.

More than 100 prize-winning photos from the competition have gone on show at the Natural History Museum in London, before touring worldwide.

Last year, the contest – now in its 46th year – attracted mass media attention when the winner was stripped of his title, accused of breaking the rules.

Spanish photographer José Luis Rodríguez lost the £10,000 prize when judges disqualified him for entering a photo of an 'Iberian wolf' jumping over a gate.

Strict rules on wildlife banned the use of 'model' animals in photos. The photographer strongly denied the accusation.

The Veolia Environnement Wildlife Photographer of the



Year 2010 exhibition is open from 10am-5.50pm each day until 11 March 2011.

It is also open late on the last Friday of every month (except December).

Entry costs £9 for adults

and £4.50 for children and concessions.

The 2011 competition opens online on 12 January.

For more details call 0207 942 5000 or visit [www.nhm.ac.uk/wildphoto](http://www.nhm.ac.uk/wildphoto).

## SNAP SHOTS

Photographer Antony Spencer has been crowned Landscape Photographer of the Year, bagging him a top prize of £10,000. Spencer scooped the award with his image of Corfe Castle in Dorset. Meanwhile, Taliesin Coombes' image of a steam train leaving Cardiff Station clinched the Young Landscape Photographer of the Year title. The contest, now in its fourth year, was the brainchild of landscape ace Charlie Waite. The best pictures from the Take a View Landscape Photographer of the Year competition are due to go on show at the National Theatre in London from 22 November. See page 22 for an exclusive feature on this year's awards.

## AP SCOOPS MAGAZINE OF THE YEAR AWARD

**AP HAS** won Consumer Magazine of the Year at the annual Pixel Trade Awards.

UK retailers and manufacturers voted for AP above a host of other photographic publications.

Editor Damien Demolder said: 'I am absolutely delighted. An award voted for by members of the UK's photographic trade underlines the confidence the industry has in AP.'

'It is also testament to the

quality of the magazine's news, technical and features teams.'

Jessops won the Mass Retailer of the Year title, beating the likes of Boots and John Lewis.

Jessops chief executive Trevor Moore said afterwards: 'We believe that our determination to consistently provide quality advice and cutting-edge products to our customers has helped us remain one of the leading high-street photographic retailers.'

Other winners included Warehouse Express, which collected Online Retailer of the Year honours.

Meanwhile, Sony's Translucent Mirror technology scooped Innovative Product of the Year – a category sponsored by Amateur Photographer and What Digital Camera.

For the full list of this year's winners, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).



## Do you have a story?

Contact Chris Cheeseman  
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Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

A week of photographic opportunity

# PHOTODIARY

Wednesday  
3 November

**EXHIBITION** Star Vistas, ends today at The Photo Gallery, Bristol BS1 1RG. Tel: 0117 930 0622. Visit [www.thephototheory.org.uk](http://www.thephototheory.org.uk).

**EXHIBITION** Mister Sixties: Philip Townsend's Portraits of a Decade, until 7 November at the Lowry, Pier 8, Salford Quays M50 3AZ. Tel: 0843 208 6005. Visit [www.thelowry.com](http://www.thelowry.com).



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Thursday 4 November

**EXHIBITION** by Gary Newman, until Christmas at Oxfam Bookshop, Bristol BS8 4BU. Sale proceeds will go to Oxfam. Tel: 0117 946 7926. **EXHIBITION** Cameras in the Community, until 23 December at Plymouth Arts Centre, Devon PL4 0EB. Tel: 01752 206 114. Visit [www.plymouthartscentre.org](http://www.plymouthartscentre.org).

Friday 5 November

**EXHIBITION** Guantanamo: If the light goes out, Letters to Omar, by Edmund Clark, until 26 November at Photofusion, 17a Electric Lane, London SW9 8LA. Tel: 0207 738 5774. Visit [www.photofusion.org](http://www.photofusion.org). **DON'T MISS** Lewes Bonfire Night, Lewes, Sussex. Visit [www.lewesbonfirecouncil.org.uk](http://www.lewesbonfirecouncil.org.uk).

Saturday 6 November

**EXHIBITION** Fay Godwin: Land Revisited, until 27 March at Gallery Two, National Media Museum, Bradford, West Yorks. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk). **EXHIBITION** Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Sunday 7 November

**DON'T MISS** London to Brighton Veteran Car Run, begins in Hyde Park at around 7am. Visit [www.lbvcr.com/spectate.cfm](http://www.lbvcr.com/spectate.cfm). **EXHIBITION** Two Person Show by David Gledhill and Corin Sworn, until 19 December at Castlefield Gallery, Manchester M15 4GB. Tel: 0161 832 8034. Visit [www.castlefieldgallery.co.uk](http://www.castlefieldgallery.co.uk).

Monday  
8 November

**EXHIBITION** They're Not Laughing Now, until 21 November at F-ISH Gallery, Hastings, East Sussex TN34 1HL. Tel: 0845 409 0561. Visit [www.f-ish.co.uk](http://www.f-ish.co.uk).

**EXHIBITION** Wolfgang Tillmans, until 12 December at Walker Art Gallery, Liverpool L3 8EL. Tel: 0151 478 4199. Visit [www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk).



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Tuesday  
9 November

**EXHIBITION** Feline Friends by Sue Baker, until 30 November at Rhubarb & Custard Boutique Photo Gallery, Windsor, Berkshire SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.biz](http://www.rhubarbandcustard.biz). **EXHIBITION** Surreal Friends by Hungarian photographer Kati Horváth, a contemporary and close friend of Robert Capa, until 12 December at the Sainsbury Centre for Visual Arts, University of East Anglia, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit [www.scvu.org.uk](http://www.scvu.org.uk).



Management backs down over street photos

## PHOTO BAN OUTRAGE FORCES CLIMBDOWN



Committed to defending your photographic rights!

**PROTESTS** by photographers have forced bosses of an Edinburgh shopping street to overhaul a controversial policy to ban photographs.

Managers at the Multrees Walk shopping area came under fire after a YouTube video showed 'heavy-handed' security officers clash with photographers. Incensed by the move, a group of photographers staged a 'flashmob' protest a few days later.

The crackdown on photography followed concerns that pictures of shops may increase the risk of the retailers being ram raided. 'Multrees Walk has been ram raided on several occasions and after each incident security has been beefed up,' Multrees Walk spokesman Steve Spray told AP.

AP understands that retailers were concerned that photographs could be used to identify security-sensitive information, such as the location of CCTV cameras or the type and make of shutter used to protect a shop front. Security staff were briefed to approach photographers on a 'fact-finding' mission.

Although the street is privately owned, stopping photographers in such areas sparks fury, as these locations are considered by many as public spaces. There were no signs at Multrees Walk to warn photographers against picture-taking.

However, managers have reviewed their policy and apologised to the photographers affected. They admit the ban was 'inappropriate'.

In a statement, management confirmed that photographers will not be stopped unless they are doing a 'professional photo shoot or filming', in which case they should seek prior permission.

'Members of the public taking photos for

their own use should be allowed to continue and we will be instructing our security staff accordingly,' read the statement.

Bosses have conceded that if they ban cameras then they might just as well outlaw the use of camera phones – a policy impossible to police.

'How can you tell the difference between someone sending a text using a smartphone and someone taking a picture of a shutter fixing, for example,' added spokesman Steve Spray.

Multrees Walk is managed by LaSalle Investment Management, a London-based pension fund.

To view the YouTube video, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).

### Pics in public victory

**THE NEWS** came as photographer Antonio Musumeci won a lawsuit over his arrest while taking pictures of a court house in New York.

The US Attorney's Office ruled that there are no federal laws banning photography outside federal courthouses.

Musumeci won \$4,850 and the return of the memory card seized from his camera while documenting a political protest outside the Manhattan federal courthouses in April.

'Under the settlement... Federal Protective Service officers will receive written notice that no general security regulations prohibit photography outside buildings,' reported the *Washington Post*.

## SNAP SHOTS

● Bowens has released a smaller version of its portable softbox. Designed for portrait and commercial photographers and location photography, the Octo90 features a 'zip and lock' assembly system and includes reflectors that can be used to warm up the light and help create 'more natural, healthy skin tones'. The Octo90 costs around £488. Visit [www.bowens.co.uk](http://www.bowens.co.uk).

● An HDR plug-in for DxO Optics Pro software allows photographers to 'effortlessly merge' several raw images to capture 'a greater dynamic range or reduce noise'. Due for release in November, DxO Optics Pro 6.5 also boasts improved raw conversion and Lightroom 3 support. It also adds support for Canon's EOS 60D, Pentax's K-x and Sony's Alpha 290 DSLRs. Customers who bought DxO Optics Pro since 1 June 2009 are entitled to a free upgrade. Visit [www.dxo.com](http://www.dxo.com).

● Kata has cut the cost of its camera bags by up to £35 as part of a winter cashback promotion. The offer runs until 31 January 2011. For details visit [www.katabags.co.uk](http://www.katabags.co.uk).



**Do you have a story?**  
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## RAF Photographic Competition 2010 winners

# RAF BOSS HONOURS TOP FLIGHT PHOTOGRAPHERS

**THE BEST** amateur and professional photographers in the Royal Air Force have been honoured in a ceremony hosted by the head of the RAF.

Many images in the RAF Photographic Competition 2010 reflected the force's work in Afghanistan.

Photographers documented Chinook and Merlin helicopters as they moved personnel and equipment and carried out evacuations by RAF medical teams.

Commenting on the 2010 awards, Chief of the Air Staff, Air Chief Marshal Sir Stephen Dalton, said: 'This is a fantastic selection of photographs. I am very proud of what the photographers have shown here and what we are doing on

a day-to-day basis. Some of the images are quite spectacular.'

But, he admitted afterwards, 'Some are not so good.'

The contest attracted more than 900 entries.

Winner of the Amateur Military category was named as Flight Lieutenant Robert Marshall for his poignant image captured at a war graves cemetery in Belgium (pictured right).

Marshall, 29, won £250 cash for the picture, which he took with his Canon EOS 400D DSLR while on a cycling holiday.

### DIGITAL INSPIRATION

Speaking to AP at the awards ceremony – held at the Royal Air Force Club in Piccadilly – Marshall said of his win: 'I was

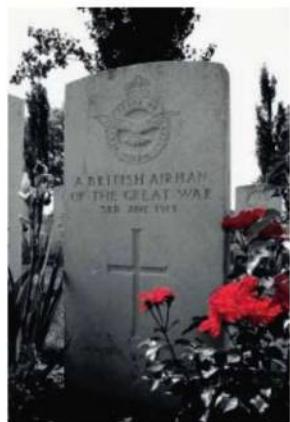
shocked and flattered.'

Marshall – who works as an engineer at RAF Brize Norton in Oxfordshire – has been a keen photographer for a decade but said he was ready to give it up some time ago because he could no longer afford to buy roll after roll of film.

His interest in photography was re-ignited by digital cameras and he revealed it was only when his professional photographer colleagues praised his pictures that he decided to enter this year's contest at all.

The RAF employs in excess of 150 photographers – more than the Royal Navy and Army combined.

The RAF Photographer of the Year title was awarded to



**The grave of an unknown British Airman from World War One, buried at the Messines Ridge CWGC Cemetery, Belgium**

Corporal Masson, a professional photographer stationed at RAF Odham in Hampshire (see picture, below left).

### TECHNICAL ABILITY

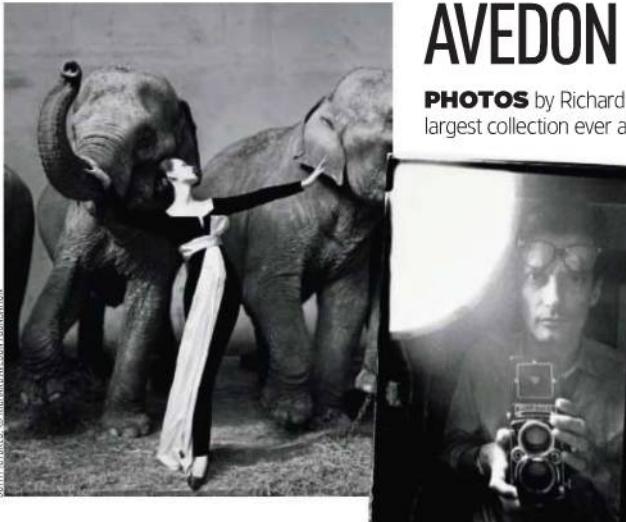
RAF Warrant Officer Mick Gladwin, who is responsible for the RAF's Photographic Trade Group, said: 'Royal Air Force Photographers have superb technical ability and take great pride in their work.'

'As reflected in this year's entries, they strive to achieve the highest standards in areas as diverse as aerial reconnaissance, portraiture and video, as well as completing tasks in support of the police, post-crash management, engineering, medical and dental branches in their day-to-day duties.'

Sir Stephen praised photographers for 'dynamic images' that reflect the RAF's role globally and 'in particular our operations in Afghanistan'.



**A Merlin and Chinook fly in formation during Exercise Desert Vortex, in preparation for deployment to Afghanistan. This image was taken by Cpl Masson, winner of the RAF Photographic Competition 2010**



## AVEDON PICS TO RAISE MILLIONS

**PHOTOS** by Richard Avedon, billed as the largest collection ever at auction, is expected to raise up to £3.7m (around £3.2m) at Christie's in Paris on 20 November. Star of the show is expected to be Avedon's 1955 image entitled 'Dovima with Elephants', valued at up to £600,000.

Also for sale from the Richard Avedon Foundation archive will be a set of four Avedon portraits of the Beatles.

Billed as one of the most important artists of the 20th century, the New Yorker photographed the most prominent figures of his time – from humble beginnings with a Box Brownie at the age of 12.

Christie's Philippe Garner said: 'In this sale you have a pantheon of the great creative figures of the 20th century.'

'In addition to landmark images of the glamour and elegance of fashion at its most sophisticated, we have intense, commanding pictures that confront the human condition.'



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\*\* Calls cost 6p per minute from a BT landline, calls from other operators and mobiles may be higher.

# APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



## New York: Portrait of a City

By Reuel Golden. Taschen, hardback, £44.99, 560 pages, ISBN 978-3-8365-0514-7

**WE GET** a lot of 'Portraits of...' and location guides at AP, and frankly, they're about ten a penny. You can sense the photographer ticking off the boxes on each page. *New York*, however, is quite different. Thick, bold, epic and iconic, Taschen's latest *Portrait of...* compiles more than 600 images by over 150 top photographers that document the Big Apple's stratospheric rise from the mid-19th century to its present-day status as the culture capital of the world. Atmospheric shots by the likes of Garry Winogrand, Helen Levitt, Joel Meyerowitz, Arnold Newman, Berenice Abbott, James Nachtwey and others eschew the popular views from the Empire State Building and the city's many skyscrapers (although there are a few of those here, too) in favour of more intimate looks at New York's people, their habits and customs, the city's collective stamina and its resolve. Linking all these themes together is magical light.

*New York* demonstrates the benefits of having a good editor, as the images flow seamlessly through decades, eras and themes. What's great about this

compendium, as well, is that many of these images you haven't seen before. It's a stunning collection.



BOOK



© WILLIAM CLAXTON



## WEBSITE

[www.life.com/timeline](http://www.life.com/timeline)

**MOST** people should be familiar with *Life* magazine. If you're not, you should really put down your camera, look over your old receipts and try to work out where you've been all these years. While the print version of *Life* magazine has gone through several incarnations over the years, it is finding a new lease of life (pardon the expression) online.

Known for its stunning photography, the latest embodiment takes *Life's* vast image archive online with a daily presentation of picture stories, top-ten lists, spot the fake challenges and more. Perhaps most interesting on the site, however, is the timelines page, where users can view the story of someone's life, an historical event or even a football game in stunning pictures. What's more, you can log in and select pictures from the *Life* archive and make your own timeline – even writing your own narration – to share with friends. For a magazine many thought defunct, *life.com* is a stunning example of ingenuity. It shows that good pictures will never go out of fashion – we just learn to use them in different ways.





## China: Through the Lens of John Thomson 1868-1872

River Books, hardback, £35, 168 pages, ISBN 978-616-7339-00-9

**BORN** two years before the invention of the daguerreotype and the birth of photography, John Thomson first travelled to Asia in 1862 where he set up a photographic studio. The local culture fascinated him, and in 1868 he made his second trip to China, settling in Hong Kong. Between 1868 and 1872, Thomson made numerous extensive trips to Guangdong, Fujian, Beijing and along the Yangtze River. Bear in mind, too, that in these early days of photography 'taking pictures' meant carrying trunks full of cumbersome equipment and boxes of glass plates. That Thomson travelled 5,000 miles across China in pursuit of his images is nothing short of remarkable – and his



BOOK

images are quite amazing. Thomson's variety of landscapes, portraits, architectural and record shots give a rare glimpse into a lost era that bears particularly more importance now, as China's rapid industrialisation and economic growth make its case for being the new world super power. Thomson was one of the first photographers to document the Far East, and his elegant compositions show extreme precision, emphasis on quality and artistic sensibility. Forgotten behind some of the bigger names of the Victorian era, this collection certifies Thomson for the pioneer he was.



## EXHIBITION

### Bringing the War Home

By Peter van Agtmael, Sama Alshaibi, Farhad Ahrarnia, Lisa Barnard, Adam Broomberg, Oliver Chanarin, Edmund Clark, Kay May, Asef Ali Mohammad and Christopher Sims. Until 14 November. Impressions Gallery, Centenary Square, Bradford BD11SD. Open Tues-Fri 11am-6pm (Thurs until 8pm); Sat-Sun noon-5pm. Tel: 0845 515 882. Admission free

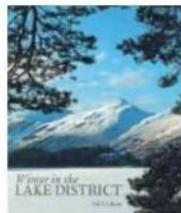
**IN A DIRECT** challenge to the machismo associated with traditional war photography, *Bringing the War Home* attacks the assumption that photographing conflicts is only about capturing dramatic moments. Instead, the ten photographers in this exhibition reveal the stories of non-combatants and the effects of war outside the battle zone, such as Magnum's Peter van Agtmael recording the darkly comic graffiti



made by US soldiers in the toilets of a Kuwaiti airstrip and Christopher Sims depicting the fake Iraqi villages built by the US army in America's South to serve as training grounds (see above). Kay May, on the other hand, compiles non-official combat images shot by her son on the front line in Afghanistan. It's a refreshing take on a sometimes staid format that challenges the viewer to reconsider how we process conflict.

# CONDENSED READING

A round-up of the latest photography books on the market



### ● WINTER IN THE LAKE DISTRICT

**DISTRICT** by Val Corbett, £20 Corbett offers a subtle, classy view of the Lake District and its many villages that is in stark contrast to the over-processed vision that has become the norm. Quite refreshing to see and perfect for this time of year.

**● PORTRAIT PHOTOGRAPHER'S STYLE GUIDE: A RECIPE BOOK OF PROFESSIONAL PORTRAITURE TECHNIQUES** by Peter Travers & James Cheadle, £25 It's an interesting idea to create a recipe book of portrait styles, and the authors largely succeed in representing every technique. However there's just not enough depth to the explanations. The animated setup illustrations are handy to show light placement, but the explanations themselves are just two paragraphs.

**● NEW YORK AT NIGHT** by Jason Hawkes, £24.95 Continuing his *At Night* series, aerial supremo Hawkes shows us what the Taschen release on the opposite page doesn't: the city that never sleeps. While his previous *London At Night* was a bit disappointing, *New York At Night* sparkles with light and interesting shapes and patterns. Many times you wonder how he managed to get his helicopter into such densely packed architecture.

**● REWILDED: SAVING THE SOUTH CHINA TIGER** by Li Quan, £39.95 This is a book that misses as much as it hits. While some images dazzle, others look noisy and would look out of place on a Flickr portfolio, let alone in a hardback book. Best is the dramatic series of images documenting the tigers' quite violent mating ritual.



Have your say

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### SUDDENLY I'M A PRO!

Frustrated with my compact camera's limitations, I recently traded up to an entry-level DSLR and the most amazing thing happened. Merely spending £450 turned my amateur photography into professional work overnight!

In the space of two weeks, I have been asked to photograph three weddings, two awards ceremonies, an am-dram production and a rugby match. All free of charge, of course. In the case of one of the weddings, I was told that, since the images are digital, they 'cost nothing' and as I would be partaking of the food and drink at the wedding this should be more than adequate payment!

In no other hobby would owning 'expensive' equipment qualify you as a professional. Nor would owning a tripod and a telephoto lens constitute an act of perversion or terrorism.

**Charlie Oliver, Buckinghamshire**

**Digital photography is somehow seen as cheaper to the general public. What they don't appreciate is the cost of upgrading digital cameras and computers every few years. Similarly, it is not just a case of copying the images from the camera – digital editing can take a great deal of time. I would always ask for a fee for taking images, even if it is only a small one – Richard Sibley, technical writer**



Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

IN NOVEMBER, CHOOSE YOUR OWN BACKCHAT TOPIC

TOPIC

800/900) DSLRs. Sony deserves support, especially from its devotees, for taking the risk of marketing radically new, game-changing products that have to encounter the conservatism and prejudices for which photographers are, alas, notorious. As it happens, appropriately enough, Sony follows in the footsteps of Minolta, which was at the forefront of 35mm SLR development for the mass market in its early days. Then, Minolta's SLRs were as weird an arrival as the Sony NEX-5 or Alpha 55!

**EE Cooper, Co Londonderry, N Ireland**

**Photography is intrinsically tied to technology, and as such there will always be new innovations in cameras. Who would have thought that we would have the ability to shoot at ISO 51,200 without having to push a roll of film to ridiculous levels? The question is whether or not to embrace these changes. If technology makes it easier to get the shot I want, with the image quality to match, then I'm all for progress – Richard Sibley, technical writer**

### SAVE OUR FEATURES!

I was pleased to see Clive Andrews' well-informed rebuttal of the recent calls for cameras with fewer features (*Backchat*, AP 23 October). I suspect that, once a manufacturer has designed complex features and commissioned the electronics to provide them, there would be no significant saving from making an additional, simpler version.

During the summer I replaced my pre-autofocus Pentax Super A with a Nikon D90. Although a state-of-the-art model when I bought it, the Super A's feature set is so limited that I understood from the brochure how I might use all the features before I even got to handle the camera. In contrast, my D90 has so many features that I will probably never understand or want to use some of them. Yet different photographers value different features. For example, my D90 has 11 modes available, but I have not yet wanted to use any of the seven scene or auto modes. I think most or all of these modes are provided in the entry-level Nikon DSLRs. Yet I rejected these cameras because they do not include a depth of field preview (a feature that I found useful in my Pentax Super A) or an auto exposure bracketing feature (which I find a great boon now that I do not need to pay for film and processing for each exposure).

It barely inconveniences me for my D90 to have many features I consider unnecessary, but I would be very disappointed if it omitted a feature that I would value. It is also possible that I might come to use some of the features I currently think are superfluous. After all, I set out to buy a stills camera, but I have already experimented with its video feature!

**Chris Newman, via email**

**While some new features require a lot of expensive development, others**

### IN NEED OF SUPPORT

In answer to the Sony user who doesn't understand where Sony is going (*Soon to be looking elsewhere, Letters*, AP 16 October), I'd venture to say that at last Sony is pioneering exciting new developments (such as translucent fixed mirrors and APS-C-format mirrorless cameras) that will become iconic standards in the near future, and have Canon and Nikon following after. There is nothing set in stone or sacred about SLR

mirrors, which are in fact a Heath Robinson innovation introduced in order to solve twin-lens limitations. The mirror is a necessary evil that carries the penalty of camera shake and the lumpy ugliness of the pentaprism.

It's far better that Sony goes forward in this way than that it tries to compete with the others in the boring, obligatory, annual upgrading of its conventional beginner (Alpha 300/500), enthusiast (Alpha 600/700) and advanced (Alpha

### What The Duck



<http://www.whattheduck.net/>



GRAHAM NIGHTINGALE

**WINDOW OF OPPORTUNITY**

Recently, I spotted the imprints of bird wings on a bedroom window; it seems that an owl must have flown into the window during the night. (There is a flat roof under the window and nothing on it, so the bird must have been OK.) I wanted to take a photo, but never seemed to have the right light or angle, then suddenly, one morning, the sun shone through and I guess I had two or three minutes to get the shot – you could call this a 'window of opportunity'.

**Graham Nightingale, West Midlands**

can be applied quite inexpensively via a simple software update. I welcome any new ways that cameras can aid my photography. If I don't like them, then I can simply choose not to use them, or use my Zenit TTL and a roll of Ilford Delta 100 – **Richard Sibley, technical writer**

**PROTECTING ITS PROPERTY**

I refer to your news article *National Trust photo-rules turmoil* in AP 23 October, regarding interior photography in National Trust property. It is obviously irritating when the NT makes a decision allowing this, only for it to be stopped on site by one of the staff who overrules, or is unaware of, that decision. I have been questioned externally on NT property because of the medium-format film kit I was using, but when I convinced them that I was not good enough to be a pro I was allowed to continue.

The NT clearly has a rule that only professionals under contract are allowed to sell images taken within their properties. It appears, therefore, that it does not want photography taken on its properties that may be subsequently sold, which, although irritating, is fair enough as presumably they pay professionals to do just that.

When it comes down to internal photography, particularly that of art inside the buildings, this is entering an entirely new ball game. Victor Sciberras felt let down, saying, 'I love Art Deco and was hoping to take a few images and turn them into monochromes. As you can imagine, I was very disappointed!' This enters the world of copyright, but also the old arguments of photography copying genuine original art to hang a copy on the photographer's wall, or maybe even to sell.

There is plenty of opportunity, within the wonderful world of photography, to create original art forms, without copying others, disappointing as it may be.

**Barry Lowe, Shropshire**

**GETTING IN CLOSE**

I've been imaging macro subjects during these past months using my Nikon D40 with an 18-55mm VR lens. What a fascinating subject area!

All credit to the camera and lens, but I found that I needed to get in much closer. Dedicated macro lenses were, I discovered, too costly for me, but

then I spoke to Terry of SRB Griturn, who suggested that I try a 'close-up set'. I gave it a go, and discovered that I could shoot in macro very easily, and the images were, for me, very acceptable.

The dedicated macro lenses I saw were priced at around £400, yet my inexpensive £25 set of close-up lenses allowed me to take bees, miniature flowers and even detailed pictures of jewellery, at a fraction of the cost.

I wanted to say a special thanks to Terry for introducing me to close-up lenses. They do work.

**J Thomas, Mid Glamorgan**

**Indeed they do! While it is always preferable to use a dedicated macro lens, close-up lenses are a great and affordable option that can produce excellent images – Richard Sibley, technical writer**

**AN ALTERNATIVE USE**

Thanks for the free gift of the lens pouch with AP 16 October – I opted for the large version. I was going to give it to my nephew but found it was just what I've been looking for – a lightweight carry case for my new Nikon Coolpix P7000.

It fits like a glove with room for a spare battery and memory card. I've been looking for a suitable case and the available candidates are either too big or too small. Thanks again!

**David McDonald, via email**



# BACK CHAT

**AP reader Lloyd Crawford considers the message behind the Olympus Pen TV advert**

'**DON'T** be a tourist,' Kevin Spacey implores us in the TV advert, as he tries to sell us a camera without a viewfinder. It's a question that generates a lot of discussion: do you hold your camera to your eye or at arm's length? What does that say about you as a photographer? Are you a tourist because you use a compact – or a phone? Are you a professional because you use an SLR? Or a potential terrorist? Well, the police seem to have their own views on the latter, but what do we think?

New technology renders traditional viewfinders and mirrors redundant, but our idea of what a 'proper' camera should look like still seems to be fed by clichéd faux SLRs and compacts based on their 35mm forebears, rather than potentially more ergonomic designs freed from the constrictions of what we think of as a serious camera.

But what, at an emotional level, is the difference between looking through a viewfinder or at a Live View LCD screen? A viewfinder isolates one's subject, blocking out the rest of the world, while an LCD screen frames a section of a wider view, without isolation. I come from a 35mm background, and when I hold a camera to my eye, I feel like I'm able to roam around the whole scene, moving the frame with my eye; it's second nature to me and makes me feel I'm more engaged in the selection of what is in and out of the shot. Framing becomes an absorbing experience. The Live View LCD screen feels like I'm holding up a frame to select a small area of the world, but the rest of the world still intrudes in my wider field of view and makes it harder to see the image on the LCD as anything more than a postcard, a snap.

No one can deny the satisfaction of working with a well-designed tool, something with which we have learned to engage at an intuitive level, but the image is always more important than the camera. My impression is that the 'eye or arm's length' debate is partly driven by our concerns about our appearance to those around us. This shouldn't matter if your only interest is the final result, but I feel self-conscious when I stick my arms out, and somehow a little less skilful. Of course, standing back from the frame doesn't make one a tourist – the ground-glass back of a large-format camera is not dissimilar to an LCD screen, and no one would dismiss someone using a view camera as a tourist.

So, arm's length or eye – which is better, and does it matter? What you think of yourself shouldn't be as important as your pictures, but I admit I'd love a Leica M9. It probably wouldn't make my pictures better, but it would make me feel good! But if you agree with Kevin Spacey that 'I don't want to take 300,000 pictures that break my hard drive; I want to take three that break my heart', then buy a second-hand 35mm compact. With no LCD screen, you won't look like a tourist, and if you only have 36 exposures, you'll make them count!

SIGMA



CAMERA : SIGMA SD14 | ISO500, F4.0, 1/60sec | LENS: SIGMA 17-50mm F2.8 EX DC OS HSM | 50mm(17-50)

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# Andy Rouse@AP

Thoughts from a wildlife photographer's world



## THE GALÁPAGOS

is an archipelago of 19 volcanic islands that straddle the equator in the Pacific Ocean some 1,000km from South America. The islands are Ecuadorian, with a total land area of just over 3,000 square miles and spread over an area of sea covering some 20,000 square miles. About 20,000 people live on four of the islands – San Cristóbal, Isabela, Floreana and Santa Cruz. The Galápagos is a UNESCO World Heritage site with the sea surrounding it designated a marine reserve.

Located at the confluence of three ocean currents, the Galápagos are a melting pot of marine species. Volcanic and seismic activity, plus the extreme isolation of the islands, led to the development of unusual animal life – such as the giant tortoise, land iguana and the many types of finch – that inspired Charles Darwin's theory of evolution following his visit in 1835. However, introduced plants and animals, such as feral goats, cats, rats and cattle, represent the main threat to the Galápagos, decimating, as they do, the habitats of native flora and fauna.



**ANDY ROUSE** is one of the world's most prominent wildlife photographers and a passionate conservationist – two roles that go hand in hand as far as he is concerned. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

The wildlife of Galápagos is very accommodating and great photographs are easy to come by. However, for really interesting images the photographer needs to change tack away from a fill-the-frame approach



© ANDY ROUSE

## IN DARWIN'S FOOTSTEPS

Andy looks forward to a visit to the Galápagos Islands



**RECENTLY** I did a pilgrimage... to West Ham. As pilgrimages go it was an epic, coming from Cardiff during golf's Ryder Cup was

never going to be easy, and as always West Ham never fail to disappoint – such are the travails of the devoted fan. In fact, this is a big week for pilgrimages as I'm about to go on a more serious one – to Galápagos.

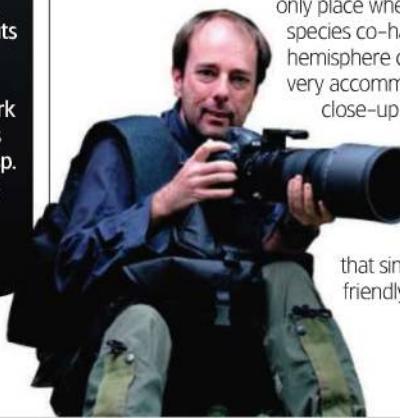
Aside from Charles Darwin, Russell Crowe in *Master and Commander* and a big old tortoise called Lonesome George, most people have little knowledge of the Galápagos, with most thinking you get to the 'island' by boat. Galápagos is actually an archipelago and you get there by jet! It is unique on several counts. For a start, it is a pristine wilderness with most of the islands remaining untouched by humans (like the West Ham trophy cupboard). It is also the only place where northern hemisphere species co-habit with their southern hemisphere cousins. Galápagos wildlife is very accommodating and everyone gets close-up pictures with even basic

gear. And herein lies the problem. It is so easy to get pictures you get into a mindset that you do not have to try, and that simply by pointing at some friendly beaked or scaled individual

will yield you an award-winning shot. Once you get home, the reality dawns like a winter sunrise. While it is easy to get good pictures on Galápagos, it is hard to get great pictures. Complacency, coupled with the tough equatorial light, makes getting that extra-special something really difficult. Also, we take too much gear. Carrying around my 200–400mm lens on my last trip was a waste of time as I was mostly shooting between 70mm and 200mm.

So, this time, the Nikon 28–300mm will be my main optic. Usually I avoid such lenses, but Canon brought out a decent one last year and now Nikon has followed suit. I'll take my 70–200mm lens, too, as a backup and, of course, the wideangles. I am also taking my first tilt-and-shift lens. This is a new challenge for me, and I am doing it to push my imaging ever forward. I know all the principles of such lenses, of course, but using one is another matter, so for once I will read the manual!

So how does this apply to you? Shooting on Galápagos requires moving away from the 'full frame is king' approach. Taking a smaller lens means you have to think about the composition more and about how to tell the story you are seeing. It slows you down, too, and in my opinion makes you a better photographer. Anyone can fill the frame, but not anyone can create a picture that others will want to look at, which is the essence of photography. I will step off my soapbox and by the time you read this I will be surrounded by boobies. What can be better than that? **AP**



BRINGING  
YOU ESSENTIAL  
EXPERT ADVICE  
EVERY WEEK

# PHOTO INSIGHT



## DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

AP readers can see David at his next ***Chasing the Light Roadshow*** in Andover, Hampshire, on Wednesday, 10 November at The Lights, West Street, Andover, Hants SP10 1AH. Tickets are available at [www.davidnoton.com](http://www.davidnoton.com)

**David Noton recalls shooting in violent conditions on a cliff top along the Jurassic Coast and how he nearly lost his camera kit to the sea**

I TOOK this picture during a stormy afternoon on the Jurassic Coast in Dorset near where I live. There were very intense southerly winds that day, and because of this I witnessed some of the strongest seas that I've seen along this coast. There was so much wind that I found it quite difficult even to stand up. Nevertheless, I sensed the picture potential in what I was seeing and thought that if I could just keep the camera (and myself) steady for a moment, I could come away with quite a dramatic image.

I was situated on a cliff, huddled just down the slope from the top. As I unpacked and readied my equipment, I realised just how strong the wind was when it took my camera bag and rolled it down the slope towards the sea. It's a difficult choice in that situation. Do you leave the rest of your gear and go after it, risking its safety as well as your own? Or do you just sacrifice your camera bag? I opted to go after it, and luckily I was able to rescue it.

The Jurassic Coast is an area that I know well. It has very different moods in each of the seasons, so it's one I visit a lot. I've mentioned before about my belief in exploring a location in different lighting and weather conditions, and the Jurassic Coast really lends itself to this ethos.

With my camera bag back in tow I hurriedly set up my tripod, and I didn't have long to consider my composition. In addition to the fierce winds, heavy sea spray crashed over the cliff top, and as I tried different compositions I was only able to get about three frames at a time before I would have to stop and clean the lens.

Luckily, I knew that I wanted to capture the force of the weather, as I was particularly drawn to the sheer power of the waves



**'Do you leave the rest of your gear and go after it, risking its safety as well as your own?'**

crashing on the rocks. I decided that this would be my focal point. To emphasise this I opted to go for a long lens perspective, using my 70-200mm at a focal length of 150mm. This gave the effect of compressing all the elements to better emphasise the sheer energy of the waves with the cliffs in the background. With that foundation I could then experiment with exposure – going

long to capture the forceful movements of the wind and water, or using a faster shutter speed to freeze the drama as it unfolds.

Luckily for me, I had wanted a faster shutter speed to freeze the crashing water because the winds were so strong that a long exposure would have been difficult, if not impossible. Working with a long exposure even with a tripod in those conditions would have certainly led to camera shake. In the end I used a very fast shutter speed of 1/500sec so I could really freeze the motion of the water. A lot of time I'm trying to slow down my exposures to get motion, but there was so much energy in this scene that the faster shutter speed better captures that drama and gives a lovely texture to the surface of the water.

What makes the picture really work for me are the shapes of the waves breaking. If you look closely, you can see that they form an 'S' shape through the frame. There is also a lovely texture and tone in the waves, and because of this great texture I later considered whether this image would be better in black & white. Back at the computer I looked at the picture in colour (see left) and what made the image successful were the tones in the breaking waves. It occurred to me that the colour itself was not bringing anything to the picture.

I find that I'm enjoying black & white more and more these days. It's like I'm going full circle with my photography. What makes a good black & white image is tone, texture and shape. As I was shooting in quite warm late afternoon light, this scene jumped out at me as being perfect for a black & white picture. **AP**

**David Noton was talking to Jeff Meyer**



**SONY**

make.believe

# Life moves pretty fast

Catch it at 10 frames per second.

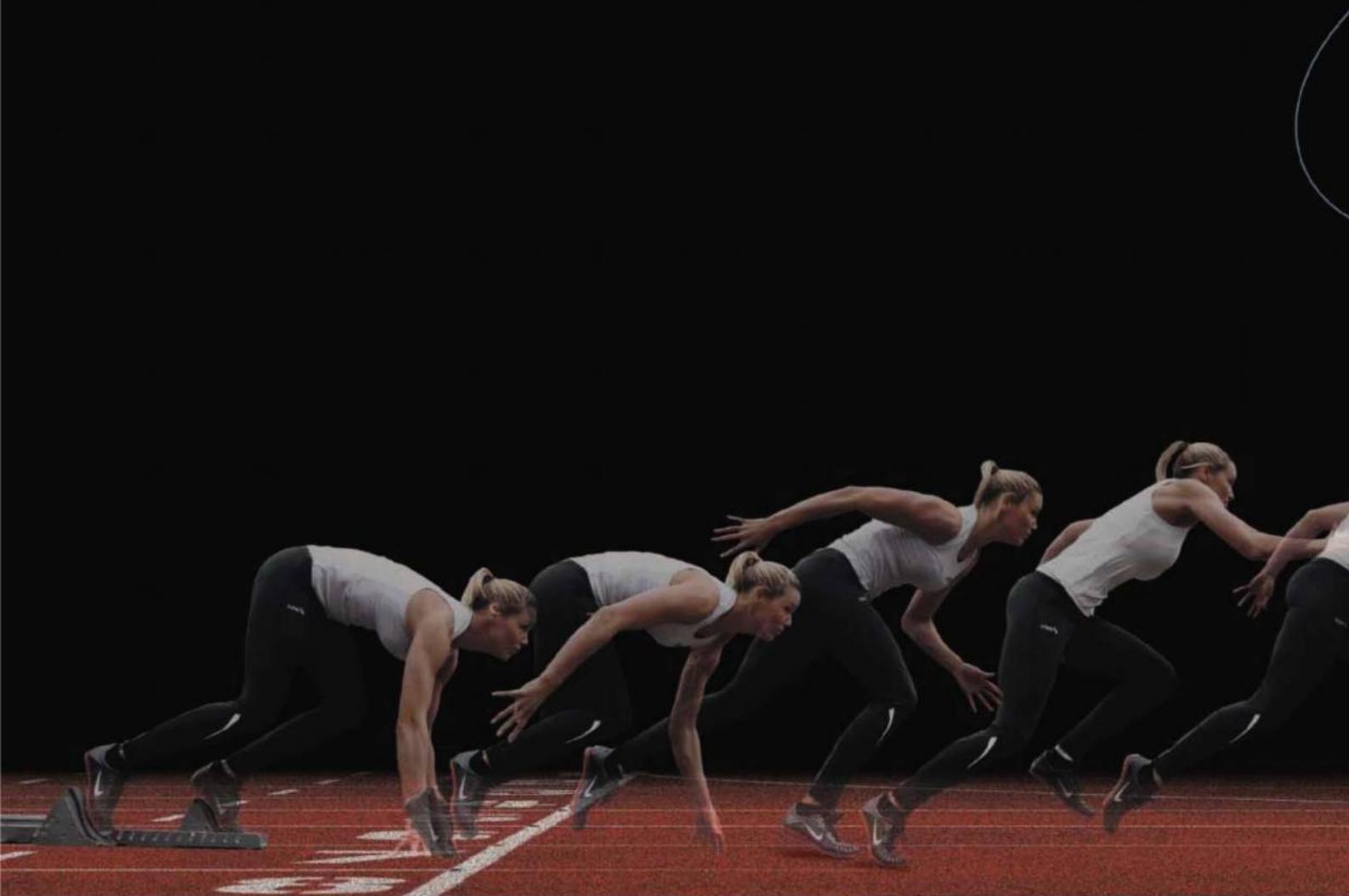


Image: Nick Webster

Full HD  
1080Translucent  
Mirror Technology3D  3D Sweep  
Panorama

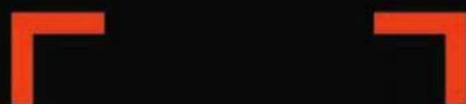
α55 α33



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Both cameras are equipped with unique Translucent Mirror Technology which delivers precise, ultra-fast autofocus, whether you're shooting still pictures of fast moving subjects or Full HD movies.

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*α55*

# GET THE LOOK

## Cyanotype

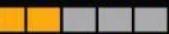
**Chris Gatcum** explains how you can recreate a classic cyanotype or 'blue print' in the digital darkroom

**INVENTED** in 1842 by the English astronomer and scientist Sir John Herschel, cyanotype prints are typified by their distinctive cyan/blue look, which is why they're commonly referred to as 'blue prints'. The original formula mixed potassium ferricyanide and ferric ammonium citrate to create a mildly photosensitive solution that could be used to coat either paper or canvas. Once photosensitive, the material could be sandwiched with a large-format negative (or have items placed on it for contact printing) before being exposed to an ultraviolet light source such as sunlight. Washing the material in running water 'developed' the blue print.

Cyanotype printing remains an excellent starting point if you want to explore traditional printing techniques in a non-digital way, and there are a number of commercial cyanotype sensitizers. Yet while the process is straightforward, it can be time-consuming, first in producing large-format negatives and then in coating your paper. There's also an element of trial and error, because while you can judge brightness by eye, it isn't an exact science. Moreover, the sun isn't always readily available.

So, this week we're going to recreate the classic cyanotype pioneered by Herschel and his friend, Anna Atkins, but with the reliability (and repeatability) of image-editing software.

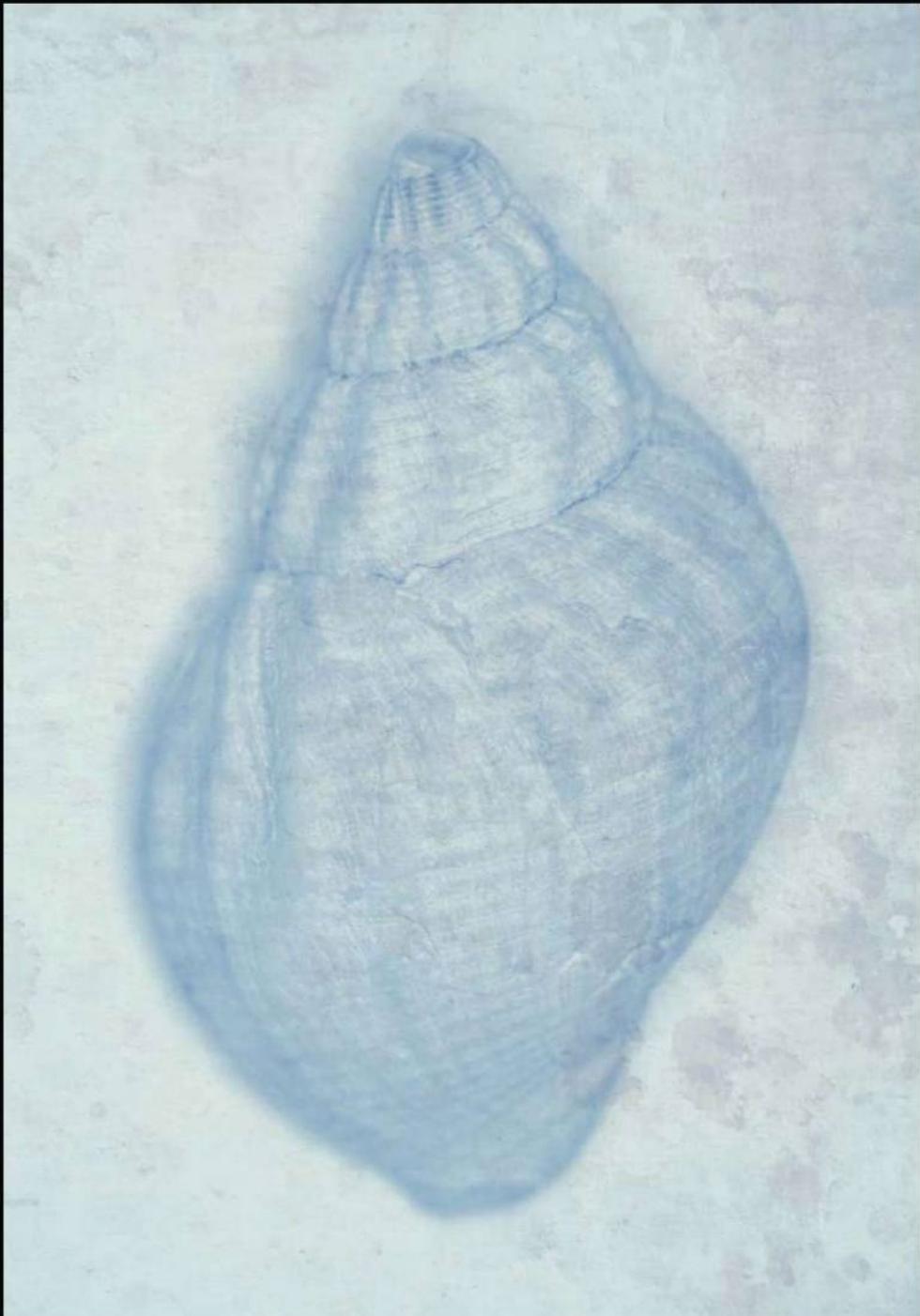
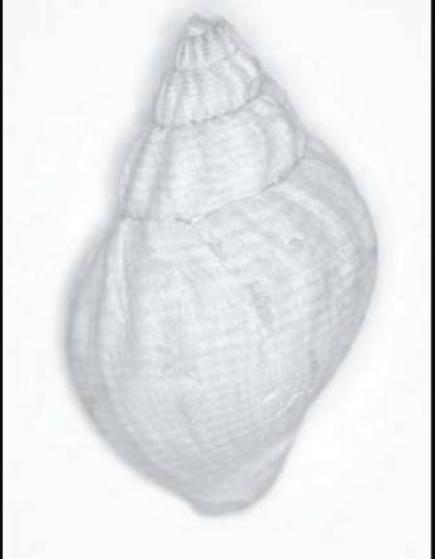
SOFTWARE USED **Adobe Photoshop CS4**

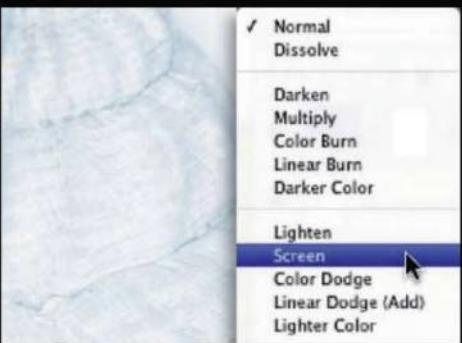
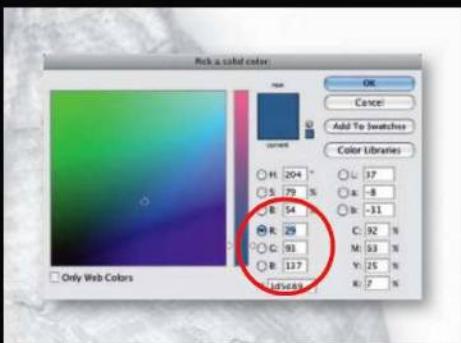
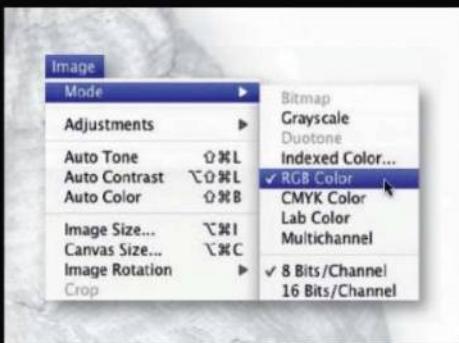
SKILL LEVEL 

TIME TO COMPLETE  20-30 minutes

SYSTEM REQUIREMENTS Windows or Mac

Before

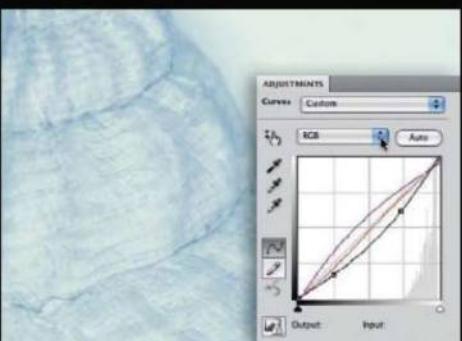
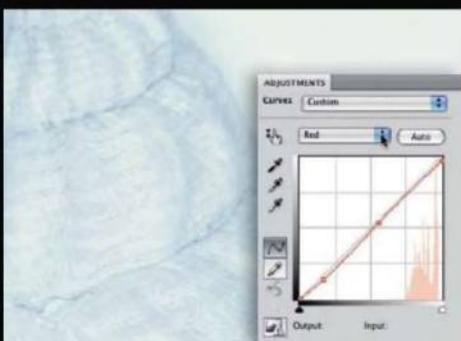
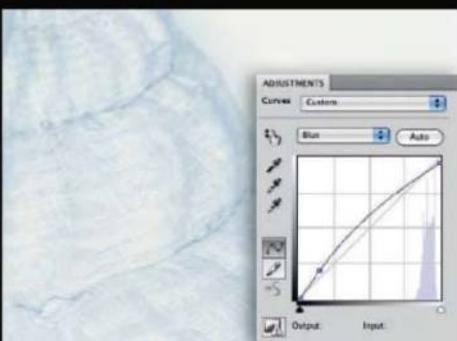




**1** The starting point for a cyanotype is a black & white image, so if your photograph is in colour you'll need to convert it to monochrome. You don't need to worry about complex mono conversions, as you can use Image>Adjustments>Desaturate to discard the colour information. If you're starting with a black & white original, make sure the colour mode is set to RGB (Image>Mode>RGB Color) and not Grayscale, so you can tone the picture.

**2** To create your base cyanotype tint, create a Solid Fill layer (Layer>New Fill Layer>Solid Color) and pick a suitable blue hue from the colour picker. For this shot, I sampled a blue tone from a scan of an Anna Atkins cyanotype that I found online. This gave RGB colour values of Red 29, Green 93 and Blue 137 respectively, which I entered into the relevant boxes in the color picker window.

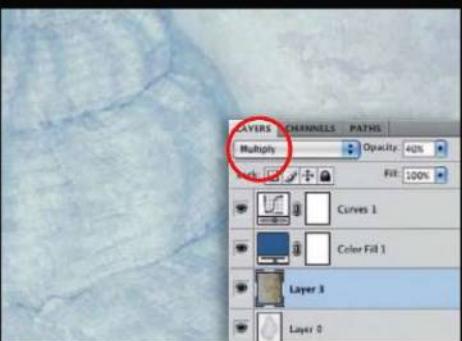
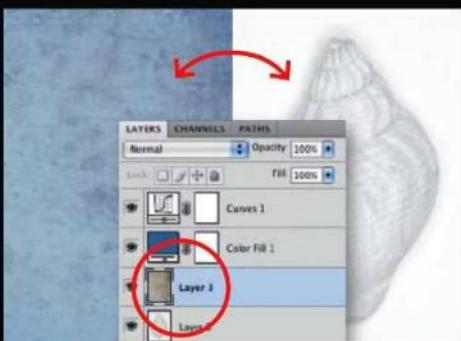
**3** Once you've chosen your colour and clicked OK, change the blending mode of the Color Fill layer to Screen so that your underlying image shows through. The cyanotype tint is already present, but the lighter areas are a little too stark in this shot. I also think it could do with a bit more colour intensity, as well as being darkened, so it's time to use Curves.



**4** A Curves adjustment layer has been added (Layer>New Adjustment Layer>Curves) to further manipulate contrast and colour. Starting with colour, I make adjustments to the Blue channel. Dragging the top-right end of the curve down introduces a subtle yellow to highlights, while raising the lower end intensifies the blue in the mid-to-dark tonal areas.

**5** Next, selecting the Red channel will allow you to alter the amount of cyan in the image (cyan being the opposite of red). I've again lowered the top right corner (to cool the obvious yellow highlights), and also lowered the centre and lower ends of the curve to subtly boost the cyan hues.

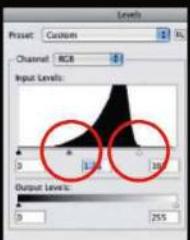
**6** Still working on the curves adjustment layer, you can switch to RGB in the channel dropdown to perform universal contrast and exposure adjustments. With this image, I've added two anchor points to the curve and dragged them downwards to darken the midtones. Your images may require alternative adjustments, so experiment with both the individual colour channels as well as the master curve until you get a result you are happy with.



**7** At this stage, I'm quite pleased with the way my picture is looking – it's displaying a distinct cyanotype colour and still retains the gentle contrast of the original. However, although I could stop here, I'm going to add a texture layer to add a slightly aged look. A paper texture would work well, but the image I'm going to use is a digital photograph of a stained wall, found (for free) at [www.texturepalace.com](http://www.texturepalace.com).

**8** Having opened the texture in Photoshop, it has been rotated to match the orientation of my image, then copied and pasted into the cyanotype (Edit>Copy in the texture file, followed by Edit>Paste in the cyanotype). After scaling the texture to fill the frame (Edit>Transform>Scale), it has been positioned above the background in the Layers palette to ensure that it is affected by both the colour fill and curves adjustment layers.

**9** To finish, switch the blend mode to Multiply and reduce the layer opacity to blend the texture and the image. I've adjusted the Levels of the texture layer, moving the white point and the midtone slider to the left to make the texture brighter and less obvious.



# Landscape Photographer of the Year 2010

Now in its fourth year, the **Take a view** competition is bigger than ever. **Charlie Waite**, one of Britain's best-loved photographers and competition founder, unveils the winners, runners-up and highly commended entries

Summer may be a hazy memory and brisk autumn days now firmly upon us, but in the world of landscape photography there is much to celebrate. Over the next eight pages we reveal the winners, runners-up and highly commended entries in this year's 'Take a view' competition.

The competition, founded by landscape photographer Charlie Waite, is open to both amateurs and professionals from all over the world. Charlie and a team of judges, including AP Editor Damien Demolder, selected the winners in four categories – Classic view, Living the view, Urban view and Your view – with the overall winning image receiving a prize of £10,000. Many other images were highly commended.

'The aim of the competition is to provide

a platform for capturing images that best symbolise our land and our times,' says Charlie. 'The diversity of the British landscape is something that is available to all of us.' More than 100 images selected by the judges will go on display at The National Theatre in London and a book is also available. See page 29 for details.

Over the following pages Charlie shares his comments on the winning and runner-up images. From misty morning views to snow-tipped mountains and graphic urban scenes, the photographers have scoured the length and breadth of Britain to create their stunning images. Perhaps next year your image will be published here. For more details about the competition visit [www.take-a-view.co.uk](http://www.take-a-view.co.uk).



## Overall winner Antony Spencer

Canon EOS 5D Mark II, 17-40mm, 0.8secs  
at f/8, ISO 50

'This is Corfe Castle in Dorset, photographed in winter,' says Antony. 'As the clouds started to display these subtle colours I couldn't believe my luck. I really loved the frozen textures and tried to make the most of these in the foreground while using the path as the leading line towards the ancient hilltop ruin'. To see more of Antony's images visit [www.antonyspencer.com](http://www.antonyspencer.com).

## Charlie Waite says

'The "quietness" of this image is very appealing. The subtlety of the colours and detail of the frosted grass all help to create a peaceful mood. The sky plays a key role in leading the eye down to the castle.'



## Competition results Take a view

### Classic view winner Dudley Williams

Nikon D3, 17mm, 8secs at f/16, ISO 100

'In this image taken on the Isle of Eigg in the Inner Hebrides, a freshwater run-off across the beach created interesting patterns in the sand,' says Dudley. 'A late-winter dawn helps to accentuate the soft tones'. To see more of Dudley's images visit [www.dudleywilliams.com](http://www.dudleywilliams.com).

### Charlie Waite says

'Nature may have created these intriguing patterns, but the composition shows them at their best – the line starts in the bottom left corner and leads the eye to the island. The individual leaf-like patterns play an important role in enlivening that graceful arc.'



### Classic view runner-up Marshall Pinfent

Nikon D70, 10-20mm, f/8, blend of 3 bracketed exposures

'This picture is of the church of St Thomas à Becket at Fairfield on Romney Marsh in Kent, taken in late February,' says Marshall. 'I only had a few minutes to set up before I lost the light. I tried to capture the strong sense of history about this place'. To see more of Marshall's images visit [www.imagepod.com](http://www.imagepod.com).

### Charlie Waite says

'The warm colours of twilight soften the landscape and help to bring out the contrast between the cold and warm tones, drawing us to the splendid isolation of this beautiful church.'





## Living the view winner **Jon Brook**

Canon EOS 5D Mark II, 24-105mm, 1/60sec at f/8, ISO 200

'During spring and autumn each year, heather burning takes place throughout the upland areas of the British Isles to encourage the natural regeneration of the plants,' explains Jon. 'This photograph

depicts the gamekeeper from the Fourstones Estate situated on the Lancashire/Yorkshire border controlling the last burn of the day.' To see more of Jon's images visit [www.benthamimaging.co.uk](http://www.benthamimaging.co.uk).

## Charlie Waite says

'The higher viewpoint helps to give an idea of the scale of the fire, and although the man seems small among the flames his position and relaxed stance make it seem as if he is in control of this most dangerous of elements.'

## Living the view runner-up **Jonathan Lucas**

Canon EOS 20D, 10-22mm, 1/10sec at f/19, ISO 400

'In this image, experienced traceur Daniel Ilabaca performs a cat crawl on the wall opposite Barbican Underground Station in London,' says Jonathan. 'I used a slow shutter speed to capture the motion of traffic below and to create a sense of chaos.' To see more of Jonathan's images visit [www.jonathanlucas.com](http://www.jonathanlucas.com)

## Charlie Waite says

'This certainly shows man interacting with his urban environment. The confusion of the traffic down below is in stark contrast to the control shown by the freerunner, and the expression on his face lends a sense of drama and danger.'





### Urban view winner **Darren Ciolli-Leach**

Canon EOS-1Ds Mark II, 17-40mm,  
1/3sec at f/22

'I took this underneath a power station cooling tower in Ratcliffe-on-Soar, in Nottinghamshire,' says Darren. 'I was amazed at how a man-made structure could look so beautiful, reminiscent of a mist-filled forest with snow on the ground.'

### Charlie Waite says

'Although these columns are deep beneath a cooling tower, they are immediately reminiscent of the trunks of forest trees and raise the question of man's interaction with nature. The small light in the distance plays a crucial role in the composition.'



### Urban view runner-up **David Stanton**

Canon EOS-1Ds Mark III, 30secs at f/8

'The Falkirk Wheel in Scotland is a fantastic piece of engineering,' says David. 'It joins the Forth and Clyde Canal to the Union Canal and is a photographer's dream. It comes into its own at night. This image was taken from the top end where the structure extends onto the Union Canal. I love the way the arches are reflected in the water.' Visit [www.stantonimaging.com](http://www.stantonimaging.com) to see more of David's images

### Charlie Waite says

'This dramatic location was a popular choice in this year's competition. The strong graphic shape of this image and the warm lights of Falkirk in the distance made it the one that attracted the judges' attention.'



## Take a view Competition results



Your view winner  
**Paul Robinson**

Nikon D70, 12-24mm, 1/500sec at f/13,  
ISO 200

'One day in January I went on a solo hike up Kinder Scout mountain in the Peak District National Park,' recounts Paul. 'I ventured deep onto the summit plateau. Getting the composition right was tricky not only because I was waist deep in snow, but, due to the low angle of the sun I also had to avoid getting my own shadow in the shot.'

**Charlie Waite says**

'It's very hard to assess the scale of the landscape. Is the snow cornice the size of a man or big enough to cover ten men? This picture evokes a sense of how it would have felt to be there.'

Your view runner-up  
**Tom Fairclough**

Canon EOS 400D, 200m, 1/250sec, ISO 100

'I took this on a winter's day, looking from Liverpool Cathedral across the River Mersey to Cammell Laird's, Birkenhead Priory, the Wirral Peninsula and the mountains of North Wales,' says Tom. To see more images by Tom visit <http://rlkeandream.blogspot.com>.

**Charlie Waite says**

'The compressed perspective makes the detail in this image intriguing. The layers of industry that give way to houses, churches and finally, the snow-capped mountains, provide a visual feast that works particularly well in black & white. The three ridges as they become progressively darker encourage the eye up towards the snow line.'



## HIGHLY COMMENDED

In addition to the winning and runner-up images, the judges chose several other photographs that they felt



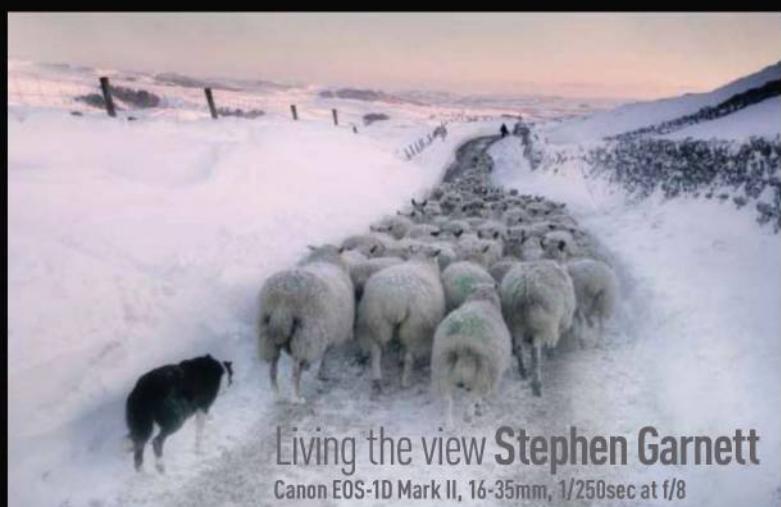
Urban view **Andrew Whitaker**

Canon EOS 5D Mark II, 70-300mm, 5secs at f/22, ISO 100



Urban view **Matthew Cheetham**

Canon EOS 5D Mark II, 16-35mm



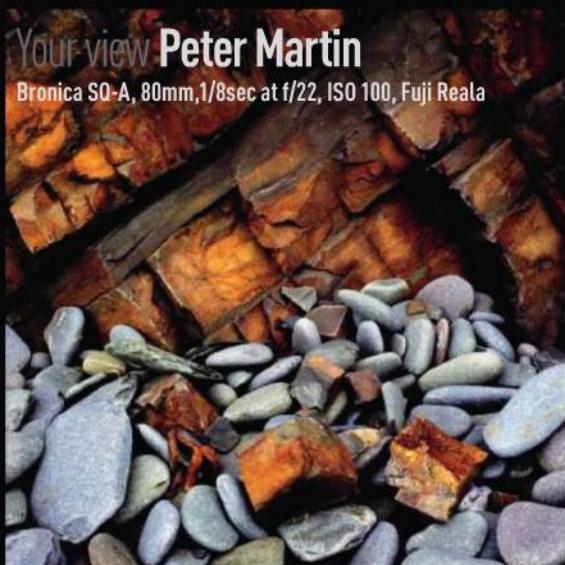
Living the view **Stephen Garnett**

Canon EOS-1D Mark II, 16-35mm, 1/250sec at f/8



Your view **Marcin Bera**

Nikon D200, 50mm, 30 secs at f/8, ISO 100



Your view **Peter Martin**

Bronica SQ-A, 80mm, 1/8sec at f/22, ISO 100, Fuji Reala

Your view **Simon Park**

Hasselblad 501CM, 50mm, 4secs at f/16, Konica IR 720



should be highly commended. Here is a selection of some of those images



Urban view **Jonathan Lucas**

Canon EOS 5D, 24-105mm, 1/10sec at f/4, ISO 1000



Classic view **Sergey Lekomtsev**

Canon EOS 400D, fisheye lens at 8mm



Your view **Steve Sharp**

Canon EOS 20D IR converted, 24mm, 1/320sec at f/6.3, ISO 100



## BOOK OFFER

*Landscape Photographer of the Year: Collection 04* (ISBN 978-0749567361) is published in hardback by AA Publishing. It has 224 pages, with 175 images. Its normal price is £25, but AP readers can order a copy for the special price of £23 with free p&p. Please ring 01903 828 535 and quote reference LPOTY04. Offer valid until 31 January 2011



Classic view **Marcus McAdam**

Canon EOS 5D Mark II, 17-40mm, f/20 at 0.6secs

## THE JUDGES

### Charlie Waite

Landscape photographer

One of the world's most celebrated landscape photographers, Charlie is the man behind Take a view.

### Damien Demolder

Editor, Amateur Photographer

Damien was appointed Editor of AP in 2007 and has a wealth of photographic experience.

### John Langley

Manager, National Theatre

John oversees all events, including photography exhibitions at the National Theatre, South Bank.

### Julia Bradbury

TV presenter and president of Campaign to Protect Rural England (CPRE)

Julia's extensive television career includes BBC's *Countryfile*. She also works to promote the preservation of the landscape with the CPRE.

### Jon Jones

Director of photography, *The Sunday Times Magazine*

Experienced photographer and former BBC cameraman and producer, Jon has covered events all over the world.

### Martin Evening

Photographer and writer

An expert in photography and digital imaging, Martin has published many books including several about Adobe Photoshop.

### Nick White

Epson UK

Nick joined Epson five years ago and has extensive experience in the trade side of photography.

### David Watchus

Publisher, AA Media

David took over as publisher at the AA in 2006, after working in a variety of roles within the business.

Take a view: Landscape Photographer of The Year 2010 in association with Natural England and Network Rail will go on show at the Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX from 22 November 2010-16 January 2011. Open Mon-Sat 9.30am-11pm (excluding bank holidays) and selective Sundays noon-6pm. Closed 15 December. Tel: 0207 452 3000 or visit [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk) for details. Admission free. Charlie Waite will be giving talks on 24 & 26 November and 6 & 7 December 2010. Charlie is also running tours of the exhibition. Contact the National Theatre box office or website for times and ticket information.

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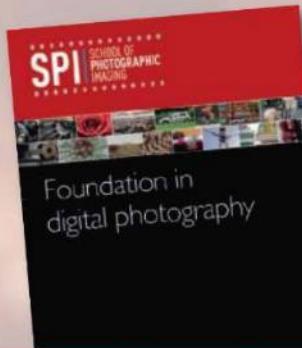
- Viewpoint and composition
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# Round ten Take On Me

Your chance to enter the UK's most prestigious competition for amateur photographers

**AP  
OY  
10**

**AMATEUR PHOTOGRAPHER  
OF THE YEAR COMPETITION**

In association with Canon

**Canon**

subscribe 0845 676 7778



**W**E'RE finally here, the last round of our Amateur Photographer of the Year 2010 competition, in association with Canon, and it's perhaps our strongest year yet. We say this each month, but we really do mean it: the quality of your entries this year has been staggering.

We've saved one of the most difficult, but ultimately most rewarding, rounds for last: portraiture. This can be an image of someone you know, someone you don't know or even an image of yourself. On the following pages we have offered some tips and techniques to help you get started.

At this point we would like to remind everyone that it is vitally important to include a daytime telephone number and address so we may contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points in our league table, and the top 30 are printed in the magazine.

Be sure to look for the results from round nine, **Black or White**, in AP 27 November. Results for this round, **Take on me**, will appear in our bumper Christmas issue dated 25 December-1 January, where the overall winner will be revealed.

**How to  
enter  
via email**

For full details of how to enter via email and terms and conditions visit [www.amateurphotographer.co.uk/apoy10](http://www.amateurphotographer.co.uk/apoy10)

## Round ten

## Take on me

Please  
see p31  
for details  
on how to  
enter

Portraiture can be one of the most rewarding forms of photography there is. People are naturally curious about other people, so when we capture someone with their guard down, acting naturally in front of the camera, an image immediately becomes special. Some of the best pictures are taken by accident, and it is not until you have finished a shoot that you look over your images and think, 'A-ha! That one is special. I was trying too hard on the others.'

Good portraits can be formal or posed, grab shots in a packed train or someone in a crowd. They can be taken in an empty studio or in a field, with wideangles or long lenses – and the subject can be a stranger, your child or even yourself.

The key is making your subject feel at ease, and the best way of doing this is to have a clear idea of what type of picture you want to take before you take it. So think about what it is you want to show and how you can show it. On the right we've offered some tips and information to help get you started.

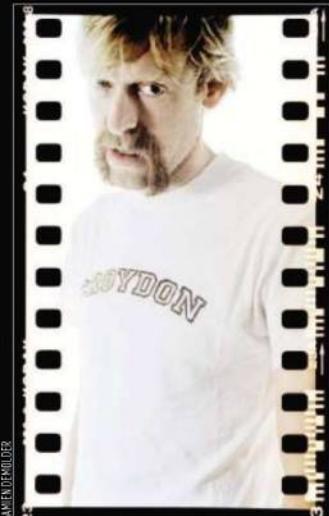
## Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

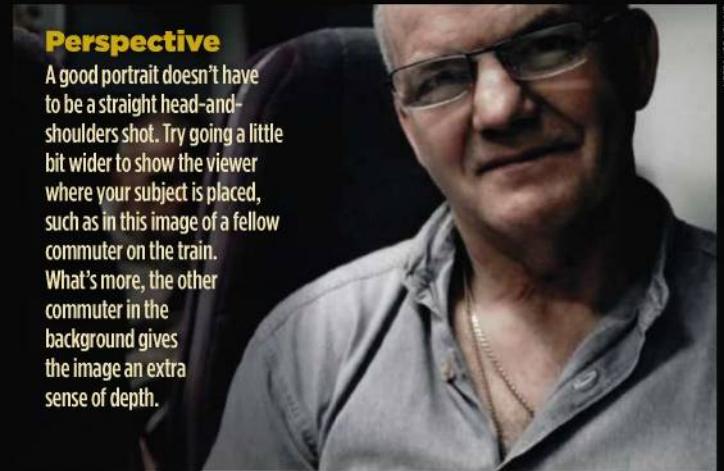
Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec

In association with Canon

Canon

**High key**

Shooting in high key can be a great way to get striking effects. Key, of course, refers to the dominant tone in an image, so a high-key portrait will have strong white tones. To aid this you can ask your subject to wear white or bright clothing, then stand in front of a white wall, which you can illuminate with a rudimentary directional light. Next, simply meter from your subject and overexpose by about 1 stop.

**Perspective**

A good portrait doesn't have to be a straight head-and-shoulders shot. Try going a little bit wider to show the viewer where your subject is placed, such as in this image of a fellow commuter on the train. What's more, the other commuter in the background gives the image an extra sense of depth.

**Window light**

Some of the nicest, subtlest portraits are those taken using natural light through a window, and they're far less complex to set up. On an overcast or otherwise dull day, simply ask your subject to pose inside against a wall near a window. Turn off any tungsten lights to ensure neutral results, and then walk around your subject to see how the light falls and which angle might be best. By adjusting your white balance setting to cloudy or shade, you can achieve warmer tones.

# 1st prize

Our first-placed winner will receive Canon's 15.1MP EOS 500D body along with an EF-S 17-85mm f/4-5.6 IS USM lens, worth £1,159.98. Able to capture stunning detail, the EOS 500D can shoot at ISOs of up to 12,800, capture Full HD movies and shoot at 3.4fps with up to 170 JPEG burst. It also boasts a 3in Clear View LCD with Live View mode, a nine-point AF system, DIGIC 4 and Canon's EOS Integrated Cleaning System. The EF-S 17-85mm f/4-5.6 IS USM lens offers the freedom of framing in a lightweight, compact and fast-focusing lens. This is an excellent all-purpose lens for EF-S-mount EOS cameras, boasting Image Stabilizer at up to 3 stops compensation and fast, near-silent USM AF.



## AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION Entry form

After you've read the rules, send your entry to:

Take on me, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU

**CLOSING DATE 26 NOVEMBER 2010**

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms ..... First name .....

Surname .....

Address .....

Postcode .....

Daytime telephone no. ....

Email address .....

Picture details .....

Camera .....

Lens .....

Film (if applicable) .....

Exposure (if known) .....

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)  Please return my entry. I enclose an SAE  OR: I do not need my entry returned  (tick one to confirm). This entry has not previously been published in a national UK photography magazine  (tick to confirm). Amateur Photographer, published by IPC Media Ltd ("IPC"), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here  Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us  IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted  If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column

### RULES

1. ENTRANTS MAY SUBMIT ONLY ONE PHOTOGRAPH PER MONTH, AS AN SRGB JPEG FILE THAT IS AT LEAST 2,700 PIXELS ALONG ITS LONGEST DIMENSION, AN UNMOUNTED PRINT (MAX SIZE 210X297MM) OR SLIDE (NO GLASS MOUNTS PLEASE), IN COLOUR OR BLACK & WHITE. 2. THE ENTRANT'S NAME, ADDRESS AND DAYTIME PHONE NUMBER MUST BE ATTACHED TO THE SLIDE MOUNT OR THE BACK OF THE PRINT. 3. YOU MAY ONLY SUBMIT DIGITAL FILES BY EMAIL (NO CDS/DVDs), WHEN SUBMITTING A DIGITAL FILE, THE FILE NAME OF YOUR IMAGE MUST BE YOUR FIRST NAME AND SURNAME, THE SUBJECT LINE OF YOUR EMAIL MESSAGE MUST STATE THE ROUND NAME AND YOUR NAME ONCE AGAIN, AND THE BODY COPY OF YOUR EMAIL MUST INCLUDE YOUR NAME, ADDRESS, DAYTIME TELEPHONE NUMBER, THE CAMERA MODEL, LENS AND EXPOSURE DETAILS. 4. PHOTOS SUBMITTED MUST BE YOUR OWN WORK, MUST NOT BE COPIED, MUST NOT CONTAIN ANY THIRD PARTY MATERIALS AND/OR CONTENT THAT YOU DO NOT HAVE PERMISSION TO USE AND MUST NOT OTHERWISE BE OBSCENE, DEFAMATORY OR IN BREACH OF ANY APPLICABLE LEGISLATION OR REGULATIONS. IF IPC HAS REASON TO BELIEVE YOUR ENTRY IS NOT YOUR OWN WORK OR OTHERWISE BREACHES THIS RULE, THEN YOUR PHOTOS WILL NOT BE CONSIDERED. 5. PHOTOS MUST NOT PREVIOUSLY HAVE BEEN PUBLISHED IN A NATIONAL UK PHOTOGRAPHY MAGAZINE. 6. COPYRIGHT OF ALL ENTRIES REMAINS WITH THE PHOTOGRAPHER, BUT IPC AND CANON (UK) LIMITED AND THEIR ASSOCIATED GROUP COMPANIES RESERVE THE RIGHT TO USE, PUBLISH AND REPUBLISH ENTRIES IN CONNECTION WITH THE COMPETITION, WITHOUT PAYMENT. 7. 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# 2nd prize

Our second-placed winner will receive Canon's brand-new, high-sensitivity 10MP PowerShot G12 compact camera, worth £539. Designed for professional levels of flexibility, the PowerShot G12 boasts a 5x wideangle (28mm) lens, full manual and raw modes, a 2.8in vari-angle LCD, HD movies and a High Dynamic Range mode.

# 3rd prize

Our third-placed winner receives Canon's new 10MP IXUS 1000 HS, worth £349. Pushing the boundaries with a 10x optical zoom, the IXUS 1000 HS comes in a styled, compact metal body with HD movie capability, Super Slow Motion Movie, Smart Auto and Smart FE modes and a wink self-timer.



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#### Nikon DIGITAL SLR CAMERAS

D3 body, boxed and complete, (under 4000 actuations)	MINT-	£2625.00
D3 body complete, (55K actuations)	MINT-	£2295.00
D2X body, boxed and complete, under 1900 actuations	MINT-	£1095.00
D2X body, boxed and complete, (under 3000 actuations)	MINT-	£1145.00
D2X body, boxed and complete (42K actuations)	MINT-	£825.00
D2Hs body, charger + spare battery (under 18,499K actuations)	EXC++	£675.00
D300 body, boxed and complete, 13.2K actuations	MINT-	£825.00
D200 body, boxed and complete, (under 1450 actuations)	MINT-	£555.00
D200 body, boxed and complete, (under 2100 actuations)	MINT-	£525.00
D200 body, boxed and complete, (under 5000 actuations)	EXC++	£465.00
D200 body, boxed and complete, (under 10K actuations)	MINT-	£445.00
D200 body with battery & charger only, (under 1000 actuations)	EXC++	£425.00
D80 body complete, boxed (under 4000 actuations)	MINT-	£455.00
D70s Kit with 18-70mm f/3.5-4.5G AF-S DX (5261 actuations)	EXC++	£379.00
D70s body, complete, (5200 actuations)	EXC++	£249.00
D70 body, boxed and complete (under 11K actuations)	EXC++	£249.00
D100 body, boxed and complete	MINT-	£249.00
D100 body complete	MINT-	£199.00
D5000 + 18-55mm AF-S VR boxed, complete under 200 actuations	MINT-	£249.00

#### Nikon 35mm AF Film SLR Cameras

F6 body, boxed	MINT-	£1099.00
F5 body, 50th Anniversary edition, display box, (RRP £2,300)	MINT-	£875.00
F5 body, 50th Anniversary edition, display box, (RRP £2,300)	MINT-	£1495.00
F5 body, boxed	MINT-	£645.00
F5 body	EXC++	£445.00
F100 body + MB-15 grip, boxed	MINT-	£395.00
F100 body + MB-15 grip, boxed	EXC++	£295.00
F100 body, boxed	MINT-	£239.00
F100 body	MINT-	£215.00
F80S body (multi-function back)	MINT-	£175.00
F80D body (Date back), boxed	MINT-	£175.00
F80 body	MINT-	£145.00
F80 body, + MB-16 grip	MINT-	£159.00
F80 body, + MB-16 grip	EXC	£95.00
F90x body, boxed	EXC	£85.00
F90 body	EXC+	£69.00
F60 body, silver	EXC++	£45.00
F4S body, boxed	MINT-	£595.00
F4S body, boxed	EXC++	£345.00
F4S body, boxed	EXC+	£245.00
F4E body, boxed inc all updates	EXC++	£545.00
F-801S body	EXC++	£69.00

#### Nikon 35mm Manual Focus SLR Cameras

F3HP body	EXC++	£345.00
F3 body	EXC++	£250.00
F3 Limited Edition body with special presentation box	MINT-	£1250.00
F3/T Titanium body, black, shutter cover, boxed	MINT-	£1750.00
F3/T Titanium body, black, boxed	MINT-	£1250.00
F3P "Press" body + MD-4 motor drive	MINT-	£1000.00
FM3A body, black, boxed	EXC+	£475.00
FM3A body, black	VG-	£325.00
FM body, black	EXC	£145.00
FE body, chrome, boxed	MINT-	£235.00
FE body, chrome	MINT-	£225.00
FE body, chrome	EXC++	£175.00
FE body, chrome	EXC+	£14.50
FE2 body, black, boxed	EXC++	£225.00
FG body, black, boxed	EXC	£145.00
F2 Photomic body, black	EXC+	£295.00
F2S Photomic body, black	EXC	£400.00
F2AS Photomic body, black, boxed	MINT-	£1500.00
F2AS Photomic body, black	EXC++	£895.00
F2AS Photomic body, black	EXC+	£400.00
F2 Titanium body, black, boxed, Japanese instruction manual	MINT	£3000.00
Nikkormat FS body, chrome RARE non-metered version c/w 50mm f/2		
Nikkor-Auto pre-AI, rare boxed	EXC	£800.00
Nikkormat FTn body, black	EXC	£150.00
Nikkormat FTn body, chrome	EXC+	£175.00

#### Nikkormat FT2 body, black

EXC++ £175.00

#### Nikkormat FT3 body, chrome

EXC £155.00

#### Nikkormat FT3 body, chrome

EXC++ £175.00

#### Nikon EL body, black

VG £75.00

#### Nikon EL2 body, chrome

MINT £500.00

#### Nikon F Photomic FTn body, chrome c/w 50mm f/1.4 Nikkor

MINT £2000.00

#### Nikon F Photomic FTn 'Apollo' body, chrome

MINT- £750.00

#### Nikon F Photomic FTn body, chrome

EXC+ £500.00

#### Nikon F Photomic FTn body, chrome

EXC £445.00

#### Nikon F body, chrome, no. 690xxxx, crossed-hatched self-timer

EXC+ £495.00

#### Nikon F body, chrome, no. 67xxxx

EXC £475.00

#### Nikon F body (Rare German version), chrome & 5cm f/2 Nikkor-S lens

EXC++ £3000.00

#### F body, chrome, mirror-up version by Marty Forster, RARE

VG £645.00

#### Nikkor F Photomic FTn finder, chrome (Rare German version)

EXC++ £495.00

#### F-36 Motor Drive unit 'F' script & Nippon Kogaku logo

VG £350.00

#### MF-16 Multi-Function back for FM2/FM2/FM3A, boxed

MINT- £94.00

#### Nikon 35mm Rangefinder Equipment

#### Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock (RRP £5,500.00)

NEW £4995.00

#### Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock

NEW £2995.00

#### Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800.00)

NEW £3250.00

#### Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box

EXC++ £3599.00

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#### AF (AUTOFOCUS) NIKKOR LENSES

#### 14mm f/2.8 AF Nikkor, case, boxed

MINT- £845.00

#### 16mm f/2.8 AF Fisheye-Nikkor, boxed inc filters

EXC++ £525.00

#### 18mm f/2.8 AF Nikkor, case, hood, boxed

MINT £975.00

#### 20mm f/2.8 AF Nikkor

EXC++ £365.00

#### 20mm f/2.8 AF Nikkor

MINT- £395.00

#### 28mm f/2.8 AF Nikkor

MINT- £165.00

#### 28mm f/2.8 AF Nikkor

EXC+ £145.00

#### 85mm f/1.8 AF Nikkor

EXC++ £235.00

#### 85mm f/1.4D AF Nikkor, lens hood, boxed

MINT £775.00

#### 85mm f/1.4D AF Nikkor, lens hood, boxed

MINT- £755.00

#### 85mm f/1.4D AF Nikkor, lens hood

MINT- £735.00

#### 105mm f/2.8D AF Micro-Nikkor

MINT- £445.00

#### 105mm f/2.8D AF Micro-Nikkor, boxed

EXC++ £429.00

#### 105mm f/2D AF-DC Nikkor (Defocus Control), boxed

MINT £749.00

#### 105mm f/2D AF-DC Nikkor (Defocus Control)

MINT £739.00

#### 105mm f/2D AF-DC Nikkor (Defocus Control)

MINT £695.00

#### 105mm f/2D AF-DC Nikkor (Defocus Control)

MINT- £675.00

#### 135mm f/2D AF-DC Nikkor (Defocus Control)

MINT £725.00

#### 135mm f/2D AF-DC Nikkor (Defocus Control)

MINT- £699.00

#### 135mm f/2D AF-DC Nikkor (Defocus Control)

MINT £869.00

#### 135mm f/2D AF-DC Nikkor (Defocus Control), boxed

MINT £925.00

#### 180mm f/2.8D AF-ED Nikkor

MINT £550.00

#### 180mm f/2.8D AF-ED Nikkor

MINT- £525.00

#### 200mm f/4D AF-ED Micro-Nikkor

MINT- £1145.00

#### 200mm f/4D AF-ED Micro-Nikkor

EXC++ £1045.00

#### 600mm f/4D AF-S IF-ED Nikkor, case, hood, boxed

EXC++ £4295.00

#### TC-17E II 1.7x Teleconverter for AF-S/AF-I, pouch

MINT- £255.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

MINT £230.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

MINT- £225.00

#### TC-20E II 2x Teleconverter for AF-S/AF-I, boxed

MINT- £175.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

VG £135.00

#### TELECONVERTERS

#### TC-17E II 1.7x Teleconverter for AF-S/AF-I, pouch

MINT- £255.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

MINT £230.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

MINT- £225.00

#### TC-20E II 2x Teleconverter for AF-S/AF-I, boxed

MINT- £175.00

#### TC-20E 2x Teleconverter for AF-S/AF-I, boxed

VG £135.00

#### AF ZOOM-NIKKOR LENSES

#### 12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor

MINT- £699.00

#### 10-24mm f/3.5-4.5G AF-S DX IF-ED Nikkor, boxed, case

MINT £555.00

#### 12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, boxed, case, hood

MINT- £625.00

#### 12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, boxed, case, hood

EXC++ £585.00

#### 17-35mm f/2.8D AF-S IF-ED Nikkor, boxed, case, hood

MINT £1195.00

#### 17-35mm f/2.8D AF-S IF-ED Nikkor, boxed, case, hood

EXC++ £945.00

#### 17-35mm f/2.8G AF-S IF-ED Nikkor, boxed, case, hood

EXC++ £945.00

#### 17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed

MINT- £795.00

#### 17-55mm f/2.8G AF-S IF-ED Nikkor, hood

EXC++ £745.00

#### 18-35mm f/3.5-4.5D AF ED Nikkor, boxed

MINT- £425.00

#### 18-35mm f/3.5-4.5D AF ED Nikkor, hood

MINT- £375.00

#### 18-35mm f/3.5-4.5D AF ED Nikkor, hood

EXC++ £345.00

#### 18-55mm f/3.5-4.5G AF-S DX ED Nikkor, white box

MINT- £74.00

#### 18-55mm f/3.5-4.5G AF-S DX ED Nikkor, boxed

MINT- £79.00

#### 18-70mm f/3.5-4.5 AF-S Nikkor, pouch, hood

MINT- £195.00

#### 18-70mm f/3.5-4.5 AF-S Nikkor, pouch, hood

MINT- £185.00

#### 18-70mm f/3.5-4.5 AF-S Nikkor, hood

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20mm f/3.5 Nikkor AI .....	EXC++ £275.00	135mm f/2 Nikkor AIS .....	MINT- £585.00
24mm f/2.8 Nikkor-N-C Auto pre-AI, scalloped focus barrel .....	MINT- £200.00	135mm f/2 Nikkor AIS .....	EXC++ £549.00
24mm f/2 Nikkor AIS, boxed .....	MINT- £635.00	135mm f/2 Nikkor AI .....	EXC £495.00
24mm f/2 Nikkor AIS .....	MINT- £495.00	135mm f/2.8 Nikkor AIS .....	MINT £400.00
24mm f/2 Nikkor AIS .....	EXC++ £445.00	135mm f/2.8 Nikkor AIS .....	MINT- £375.00
24mm f/2 Nikkor AI .....	MINT- £465.00	135mm f/2.8 Nikkor AIS .....	EXC++ £299.00
24mm f/2.8 Nikkor AI .....	MINT- £585.00	135mm f/2.8 Nikkor AIS .....	EXC £125.00
24mm f/2.8 Nikkor AIS, boxed .....	MINT- £525.00	135mm f/2.8 Nikkor AIS .....	MINT- £275.00
24mm f/2.8 Nikkor AIS .....	MINT- £465.00	135mm f/2.8 Nikkor AI .....	EXC++ £245.00
24mm f/2.8 Nikkor AIS .....	MINT- £399.00	135mm f/3.5 Nikkor AI'd .....	MINT- £79.00
24mm f/2.8 Nikkor AI .....	MINT- £260.00	180mm f/2.8 Nikkor ED AIS .....	MINT- £499.00
24mm f/2.8 Nikkor AIS .....	EXC+ £245.00	180mm f/2.8 Nikkor ED AIS .....	EXC++ £449.00
28mm f/2 Nikkor AIS, boxed .....	MINT- £425.00	200mm f/4 Micro-Nikkor AIS, boxed .....	MINT £700.00
28mm f/2 Nikkor AIS .....	MINT- £395.00	200mm f/4 Micro-Nikkor AI .....	EXC+ £345.00
28mm f/2 Nikkor AIS .....	EXC++ £345.00	200mm f/4 Nikkor AIS .....	MINT- £225.00
28mm f/2.8 Nikkor AIS .....	MINT- £575.00	200mm f/4 Nikkor AIS .....	EXC++ £195.00
28mm f/2.8 Nikkor AIS .....	EXC++ £285.00	200mm f/4 Nikkor AIS .....	EXC £175.00
28mm f/2.8 Nikkor AIS .....	EXC+ £265.00	200mm f/4 Nikkor AI .....	EXC++ £175.00
28mm f/2.8 Nikkor AI, boxed .....	MINT- £250.00	200mm f/4 Nikkor-Q, scalloped focusing barrel AI'd .....	EXC++ £99.00
28mm f/2.8 Nikkor AI .....	EXC+ £225.00	200mm f/4 Nikkor AI .....	VG £85.00
28mm f/3.5 Nikkor AI .....	MINT- £185.00	200mm f/2 Nikkor ED AIS, boxed LAST OF THE NEW STOCK (RRP £5,639.00) .....	NEW £4995.00
28mm f/3.5 Nikkor AI .....	EXC++ £165.00	300mm f/2.8 Nikkor ED AI case .....	EXC £1295.00
28mm f/3.5 Nikkor AI .....	EXC+ £145.00	300mm f/4.5 Nikkor IF-ED AIS .....	MINT- £1799.00
28mm f/3.5 Nikkor AI .....	EXC++ £99.00	300mm f/4.5 Nikkor IF-ED AIS .....	EXC+ £395.00
28mm f/3.5 Nikkor AI .....	EXC++ £195.00	300mm f/4.5 Nikkor AIS .....	EXC £370.00
28mm f/3.5 PC-Nikkor (Perspective Control), case .....	MINT- £495.00	300mm f/4.5 Nikkor AI .....	EXC+ £245.00
28mm f/3.5 PC-Nikkor (Perspective Control), case .....	EXC++ £395.00	400mm f/3.5 Nikkor IF-ED AIS .....	EXC+ £1190.00
28mm f/3.5 PC-Nikkor (Perspective Control), case .....	EXC £375.00	400mm f/3.5 Nikkor IF-ED AIS .....	VG £995.00
35mm f/1.4 Nikkor AIS, boxed .....	MINT- £849.00	500mm f/4P Nikkor IF-ED AIS, hood, trunk case .....	MINT- £2275.00
35mm f/1.4 Nikkor AIS .....	MINT- £799.00	500mm f/8 Reflex-Nikkor case, HN-27 hood, 5 filters, boxed .....	MINT- £500.00
35mm f/1.4 Nikkor AIS .....	MINT- £695.00	500mm f/8 Reflex-Nikkor, HN-27 hood .....	EXC++ £445.00
35mm f/1.4 Nikkor AIS .....	EXC+ £599.00	500mm f/8 Reflex-Nikkor-C, hood & filters, case, boxed .....	MINT- £325.00
35mm f/1.4 Nikkor AIS .....	EXC++ £195.00	500mm f/11 Reflex-Nikkor, case, hood & L37C filter .....	EXC+ £245.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version .....	MINT- £545.00	1000mm f/11 Reflex-Nikkor, filters, case & focusing grip .....	EXC+ £995.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version .....	MINT- £499.00	1000mm f/11 Reflex-Nikkor with focusing grip .....	EXC+ £795.00
35mm f/2.8 PC-Nikkor (Perspective Control), late silver knob version. Circa 1980 .....	EXC+ £175.00		
45mm f/2.8 Nikkor, black (RARE), filter, hood, boxed .....	MINT £600.00		
45mm f/2.8 Nikkor, chrome, filter, hood, boxed .....	MINT £279.00		
50mm f/1.2 Nikkor AIS .....	MINT- £545.00		
50mm f/1.2 Nikkor AIS .....	MINT- £445.00		
50mm f/1.4 Nikkor AIS .....	MINT- £475.00		
50mm f/1.4 Nikkor AIS, boxed .....	MINT- £235.00		
50mm f/1.4 Nikkor AI, boxed .....	MINT- £199.00		
50mm f/1.4 Nikkor pre-AI, late rubber grip focusing barrel .....	EXC+ £99.00		
50mm f/1.8 Nikon AIS 'A' compact version .....	MINT- £165.00		
50mm f/1.8 Nikon AIS 'A' compact version .....	MINT- £135.00		
50mm f/1.8 Nikon AIS 1st version .....	MINT- £145.00		
50mm f/1.8 Nikon AI .....	MINT- £115.00		
55mm f/1.2 Nikkor AI'd .....	EXC+ £295.00		
55mm f/2.8 Micro-Nikkor AIS, boxed .....	MINT- £475.00		
55mm f/2.8 Micro-Nikkor AIS .....	MINT- £399.00		
55mm f/2.8 Micro-Nikkor AIS, boxed .....	EXC+ £320.00		
55mm f/2.8 Micro-Nikkor AIS .....	EXC+ £299.00		
55mm f/2.8 Micro-Nikkor AIS .....	MINT- £199.00		
55mm f/3.5 Micro-Nikkor AIS .....	EXC+ £299.00		
58mm f/1.2 Noct-Nikkor (Nocturnal) AIS .....	MINT- £3000.00		
58mm f/1.2 Noct-Nikkor (Nocturnal) AIS .....	MINT- £2900.00		
85mm f/2 Nikkor AIS .....	MINT- £450.00		
85mm f/2 Nikkor AIS .....	MINT- £370.00		
85mm f/2 Nikkor AIS .....	MINT- £345.00		
85mm f/2 Nikkor AI .....	EXC+ £245.00		
85mm f/1.4 Nikkor AIS .....	MINT- £745.00		
85mm f/1.4 Nikkor AIS .....	EXC+ £675.00		
85mm f/2.8 PC-E Micro-Nikkor, hood, boxed .....	MINT- £175.00		
105mm f/1.8 Nikkor AIS .....	MINT- £895.00		
105mm f/1.8 Nikkor AIS .....	EXC+ £875.00		
105mm f/1.8 Nikkor AIS, boxed .....	MINT- £599.00		
105mm f/2.5 Nikkor AI, boxed .....	MINT- £295.00		
105mm f/2.5 Nikkor AIS .....	MINT- £450.00		
105mm f/2.5 Nikkor AIS, boxed .....	MINT- £385.00		
105mm f/2.5 Nikkor AIS .....	MINT- £375.00		
105mm f/2.8 Micro-Nikkor AIS, boxed .....	MINT- £500.00		
105mm f/2.8 Micro-Nikkor AIS .....	MINT- £475.00		
105mm f/2.8 Micro-Nikkor AIS, boxed .....	MINT- £399.00		
120mm f/4 Medical-Nikkor IF AIS c/w LD-2 DC power unit, LA-2 AC power unit 110v (needs transformer for Europe) SC-21 power cord, SC-20 synchro cord, SC-22 hot shoe cord .....	MINT- £1700.00		

28mm f/3.5 Nikkor-HC Auto, pre-AI, scalloped focusing barrel .....	EXC++ £190.00
28mm f/2 Nikkor-H Auto, pre-AI, scalloped focusing barrel .....	MINT- £500.00
28mm f/3.5 Nikkor, pre-AI, ribbed rubber focusing barrel, boxed .....	MINT- £150.00
28mm f/4 PC-Nikkor (Perspective Control), pre-AI, silver knob .....	EXC+ £275.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob .....	MINT- £500.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob .....	EXC+ £170.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version Nippon Kogaku Japan .....	EXC £295.00
35mm f/2.8 PC-Nikkor (Perspective Control) pre-AI, scalloped focusing barrel, chrome filter rim .....	MINT- £160.00
35mm f/2 Nikkor-OC Auto, pre-AI, scalloped focusing barrel, black filter rim .....	MINT- £275.00
35mm f/2.8 Nikkor, pre-AI, ribbed rubber focusing barrel EXC+ £145.00	
35mm f/1.4 Nikkor, pre-AI, scalloped focusing barrel, black .....	MINT- £1000.00
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5cm f/2 Nikkor-S Auto pre-AI, scalloped focusing barrel .....	EXC+ £200.00
50mm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel, pyramid shaped coupling prong, chrome filter ring .....	MINT- £275.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel EXC £145.00	
55mm f/1.2 Nikkor-S C Auto, scalloped focus barrel, pyramid shaped coupling fork .....	MINT- £475.00
5.8cm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel .....	EXC £245.00
85mm f/1.8 Nikkor-H Auto, pre-AI, scalloped focusing barrel .....	MINT- £400.00
85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel .....	EXC £275.00
85mm f/1.8 Nikkor-H Auto, pre-AI, ribbed rubber focusing barrel VG .....	£195.00

\*Pre-AI Nikkor lenses were produced between 1959 and 1976 to fit: Nikon F, Nikkormat FT, FS, FTn, FT2 as well as Nikon F2, F2 Photomic, F2S Photomic and F2SB Photomic cameras.

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## Icons of photography Walker Evans

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Left: 'Main Street, Saratoga Springs, New York, 1931'

## Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

### ICONIC PHOTOGRAPHER | PHOTOGRAPH | CAMERA

# Walker Evans

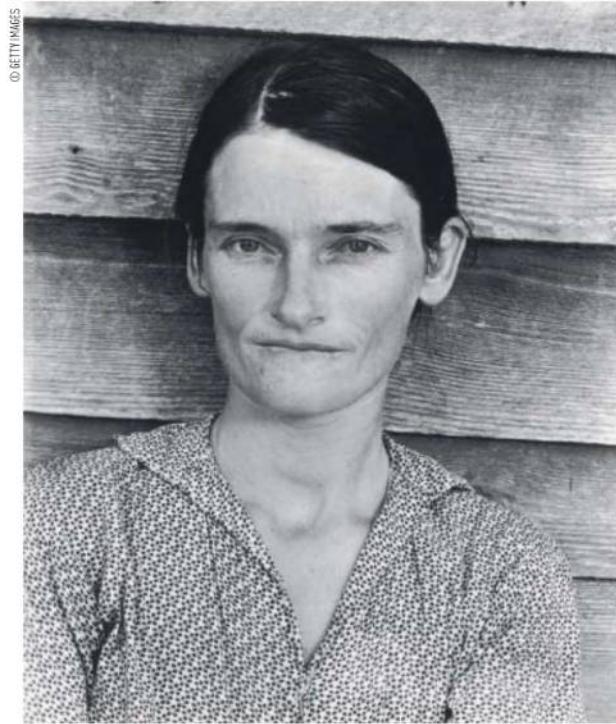
1903-1975

**Walker Evans'** groundbreaking documentary work made him one of America's most important and influential photographers, writes **David Clark**

**WALKER** Evans is widely regarded as one of the key pioneers of American documentary photography. Influenced by the work of French photographer Eugène Atget, Evans set out to document the world around him in a simple, straightforward and objective way. His most famous work recorded the poverty-stricken communities of 1930s rural Alabama, but this was just a small part of a long and productive career.

Born into an affluent family in St Louis, Missouri, in 1903, Evans grew up in a suburb of Chicago before moving to New York when his parents separated. After completing his education, he went to live in Paris in 1926, determined to pursue a career as a writer. However, his literary career faltered. 'I wanted so much to write that I couldn't write a word,' he later commented. Instead, the city's vibrant art scene was to provide the greater stimulus to his future career. 'The School of Paris painting was so incandescent then, a revolutionary eye-education,' he said.

He made his first photographs in 1928. At that time, the two major figures in American photography were Alfred Stieglitz and Edward Steichen. Evans rejected what he saw as Stieglitz's artistic excesses and Steichen's blatant commercialism. Instead, he set out to create a different kind of



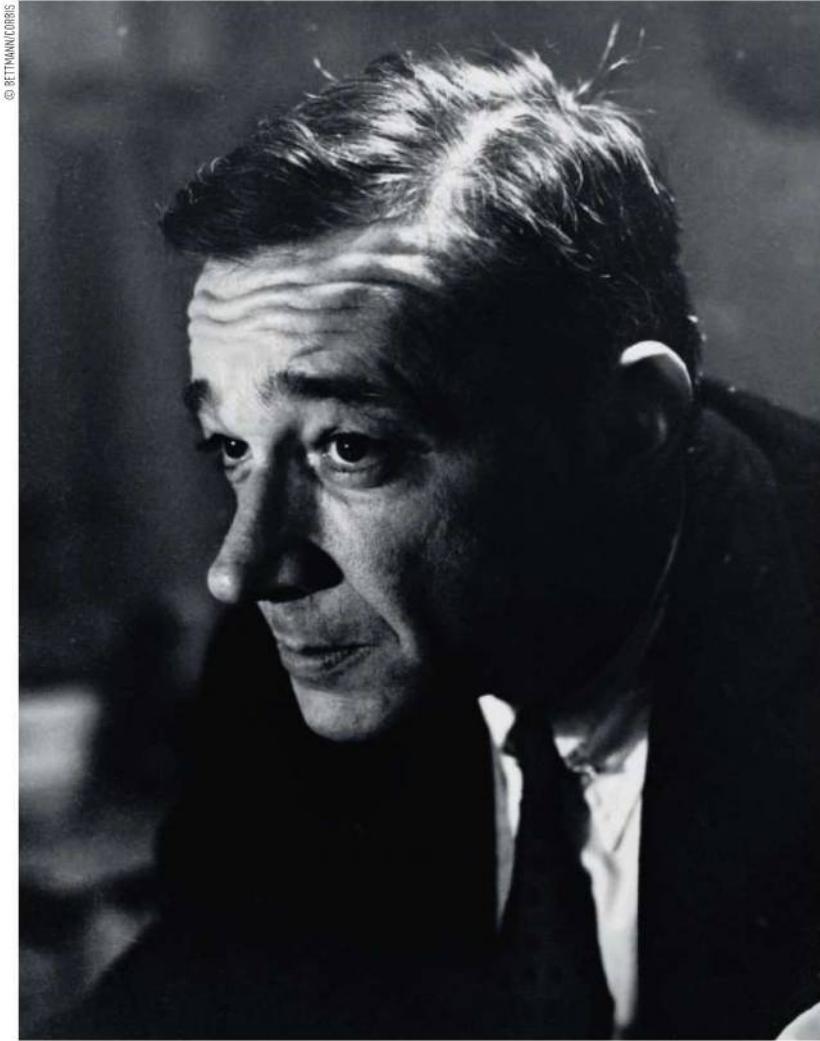
'The Great Depression'. The wife of a sharecropper photographed during the Great Depression at Hale County, Alabama, c1936

photography, one that achieved what he described as 'the elevated expression, the literate, authoritative and transcendent statement which a photograph allows.'

After his early abstract work, Evans began documenting life on American streets with simplicity, subtlety and directness. He began by using the new 'miniature' cameras, but experimented with other equipment and by 1933 was mainly using a bulky 10x8in view camera. He used it to photograph shop fronts, petrol stations, industrial buildings, churches, billboards and other aspects of the everyday environment as simply as possible, allowing the viewer to draw their own conclusions about the society that created them.

From 1935-38 he began working for the Resettlement Administration (later known as the Farm Security Administration). It was a US Government scheme to relocate both urban and rural families that were struggling as a result of economic hardships inflicted by the Depression. Along with several other photographers, including Dorothea Lange and Gordon Parks, Evans' brief was to document the Administration's work and highlight the plight of the families.

Leading on from this work, in 1936 Evans and writer James Agee were hired by *Fortune* magazine. Their assignment was to document the lives of three tenant farmer families living in Hale County, Alabama. Evans and Agee spent eight weeks living with the families and the resulting text and images painted a



moving picture of the stark realities of rural poverty.

Perhaps the most famous picture from this series is a portrait of Allie Mae Burroughs (see page 33), the mother in one of the families Evans featured in his work. Her gaunt, prematurely aged face has become symbolic of the Depression era and represents what has been called 'the dark side of the American Dream.'

*Fortune* magazine declined to use this politically sensitive material but it was later published in 1941 as the book *Let Us Now Praise Famous Men*. Today, the book is regarded as one of the most important to emerge from that period.

Meanwhile, Evans' creativity had found another outlet and he surreptitiously photographed passengers on the New York subway with a 35mm camera hidden in his coat. These images showed people off-guard, talking or lost in thought, and offered what was then a groundbreaking series of photographs. He continued working on this project for three years, although the results were not published in book form until 1966.

In order to finance his personal projects, Evans wrote articles for *Time* magazine (1943–44) before taking a staff post as an editor on *Fortune*. He continued producing photo essays and features

for the magazine until 1965, when he was offered the post of Professor of Photography at Yale University in Connecticut. He taught a course that he simply titled 'Seeing'. Evans continued teaching until his death in 1975 at the age of 71.

In 1994, Evans' personal archive, comprising 40,000 negatives and transparencies plus personal letters and other papers, was acquired by the Metropolitan Museum of Art in New York.

Evans' work has been widely praised. The late John Szarkowski, former director of photography at New York's Museum of Modern Art, stated that from the generation of 1930s American photographers, 'None has had an influence deeper than Evans, nor one broader in reach.' Major photographers such as Robert Frank have cited Evans as crucial in their own artistic development, and the influence of Evans' simple, unadorned style can be detected in much contemporary photography today.

Evans' central message is that photographing the world around us is important because only by looking at it more carefully can we truly begin to understand it. 'Stare. It is the way to educate your eye, and more,' he famously said. 'Stare, pry, listen, eavesdrop. Die knowing something. You are not here long.' **AP**

© BETTMANN/CORBIS  
Walker Evans photographed during the 1940s or '50s, during which time he was working for *Time* and *Fortune* magazines

## Biography

### 1903

Born on 3 November in St Louis, Missouri, USA

### 1922

Graduates from the Phillips Academy in Massachusetts

### 1926

Intends to become a writer and moves to Paris, but returns a year later

### 1928

Shoots his first photographs on a small handheld camera

### 1930

Begins working with large-format glass-plate cameras

### 1933

Travels to Cuba to document everyday life for Carleton Beals' book *The Crime of Cuba*

### 1935

Works for the Resettlement Administration (RA), later known as the Farm Security Administration

### 1936

Commissioned by *Fortune* magazine to photograph sharecropper families in Hale County, Alabama

### 1938

The exhibition titled *Walker Evans: American Photographs* is shown at The Museum of Modern Art, New York. Evans shoots his first photographs on the New York subway

### 1941

Evans' sharecropper photographs are published in *Let Us Now Praise Famous Men*

### 1945–65

Works for *Fortune* magazine

### 1950

Shoots the American industrial landscape from a moving train

### 1965

Appointed Professor of Photography in the Graphic Arts faculty at Yale University

### 1966

A book of Evans' subway photographs, titled *Many are Called*, is published

### 1975

Dies from a brain haemorrhage on 10 April in New Haven, Connecticut

### BOOKS

*Walker Evans: The Hungry Eye* (Thames & Hudson) includes work from throughout his career, with an emphasis on the earlier work. Belinda Rathbone's *Walker Evans: A Biography* is out of print, but available second-hand at [www.amazon.co.uk](http://www.amazon.co.uk).

### WEBSITES

General information on Evans' life, plus useful links, are available on [www.wikipedia.com](http://www.wikipedia.com). The Walker Evans Archive can be explored on [www.metmuseum.org](http://www.metmuseum.org). In-depth interviews with Walker Evans, recorded in the early 1970s, can be read on the [www.americansuburbx.com](http://www.americansuburbx.com) website.

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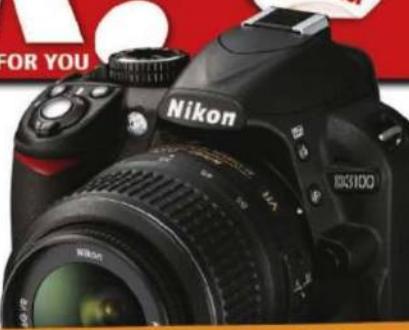
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# AP appraisal

Expert advice, help and tips from AP Editor **Damien Demolder**



Edited



## Sunrise over the Okavango Delta Dr Ivor Slee

Canon PowerShot G2, 1/60sec at f/4.5

**I'M HAPPY** to accept that other people may well think differently to me on this one, and that strong saturated colours in nature do exist. My own feeling, though, is that however natural and correct strong colours like those in Ivor's landscape are, to my eye they don't *appear* natural. I also think that while powerful colouration grabs attention and makes viewers say 'Wow!', it is actually quite hard work on the eye

and ultimately becomes tiring.

Here, I'm suggesting a version of the image with less colour saturation; I've just cooled it down a few notches. I think the result is more subtle, more believable and the sort of image you might be able to live with for longer. I've also taken things a step even further by creating a black & white low-contrast alternative (below right) that shows far more detail in the shadow areas than

Ivor's original does. Opening up the tree line instantly delivers more interest and things to notice than before. I've added a touch of colour from the original scene, using the colour sample tool with an overlaid colour layer, just to give us a sense of the sunrise that was there.

It is a nice shot, though, and I like the foreground highlights that lead us into the subject.

Original



## WIN

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher\* to spend on photobooks from Jessops' online service at [www.jessops.com](http://www.jessops.com). \*UK residents only

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

**JESSOPS**  
Advice for life

## Orchids Robin Haslam

**IT'S NOT** so long ago that we wrote about Robert Mapplethorpe and his fine flower photography (see AP 8 May), and here is Robin Haslam turning in work that brings Mapplethorpe to mind without me thinking he has been copying. This is an excellent shot, made with great subjects that have been well arranged and lit with care. I love the curve of the stem and the way the bend lends the heads weight. The flowers are interesting to look at, and the jet-black background sets them off perfectly. Black can sometimes look harsh in floral work, but the relatively low contrast of the petals has balanced the impression. Showing these heads in black & white takes away the distractions that the bright, and sometimes garish, colours can bring, and allows us to concentrate on the shapes and forms.

There are only two things I might change, and they are minor points. The left edges of the petals are slightly burnt out, and the interior of the flower is perhaps a little

Canon EOS 350D, 17-50mm, 1/5sec at f/8

darker than ideal. I've used the Dodge tool in Photoshop to lighten the midtones and highlights in the central region, and then gone back with the Burn tool to add contrast to the shadows. Then I opened the Levels window and pulled the highlight output levels

slider (the one on the line below the main graph) from its 255 position to 252 – just to fill those whites with some tone.

It's a very pleasing picture, made with care and sensitivity – and that's why it is my picture of the week.

PICTURE  
OF THE  
WEEK



Original



## Ladybird Ronald Eve

Canon EOS 50E, 100mm macro plus 1:1 adapter, 1.5secs at f/22, Fujichrome Sensia 100

**RONALD** has sent me a series of macro pictures shot in the controlled environment of his conservatory. There is something to be said for shooting natural subjects indoors where you can control lighting, angles and the wind much more easily. Heather Angel said as much in *Photo Insight* last week, with her pollinating catkins.

There is nothing worse than a fabricated environment that appears to attempt to look real, but Ronald has cleverly side-stepped that pothole by presenting a scene that uses

natural colours but which is obviously not supposed to look like the garden. Ronald's choice of blues, greens and yellow works really well with the red of the ladybird, but a couple of things could perhaps have been done differently. While we are in full control of the situation, it is an opportunity to arrange the elements of the picture to create the perfect composition. The leaves give a sense of place, but it is unfortunate that a stem passes right through the subject and disrupts the relationship between subject



SEE YOUR  
PICTURES  
IN PRINT

and the background. I've removed that stem, and most of the other foliage, to demonstrate what the picture would have looked like in a simpler form.

The interest is the ladybird crawling down the stem, so I've isolated that and removed superfluous elements. I've also darkened the background to increase the saturation of the colours, and lightened the ladybird to bring it out of the shade of the chrysanthemum's head. It's a great setup, though, Ronald, and you'd do well to give it another go.

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The AT-X 116 PRO DX maximum aperture of f/2.8 remains constant when adjusting the zoom range and the lens also features Tokina's One-Touch Focus Clutch mechanism, so that the lens' focus ring can be snapped back to the manual focus position at any time, from any position.

Amateur Photographer Magazine

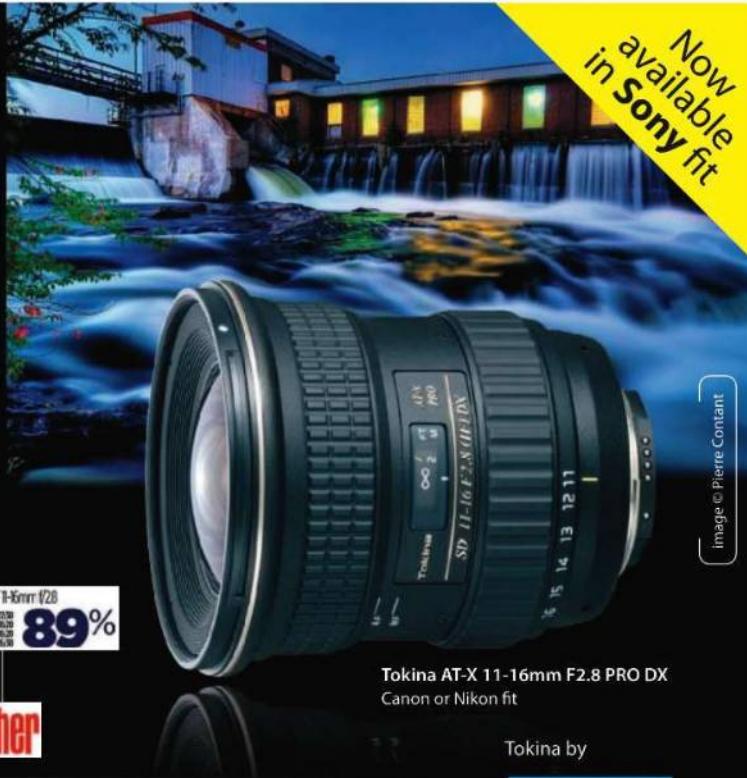
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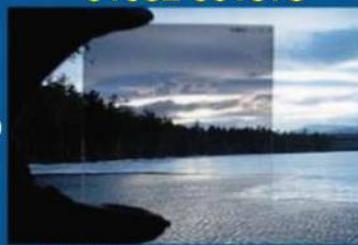
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# AP Testbench

Over the next few pages we present this week's **equipment tests, reader questions and technique pointers**

## Op/tech Rainsleeve

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For more information visit [www.newprouk.co.uk](http://www.newprouk.co.uk)

**OP/TECH'S** Rainsleeve is a cost-effective way of protecting your DSLR camera gear from rain and dust. It is a clear, L-shaped plastic covering with a drawstring lens opening that tightens firmly around the optic and can easily be closed when not in use. There is a hole in the Rainsleeve to enable direct viewing through most viewfinders, and the plastic is held in position by removing the viewfinder eyecup and refixing it with the Rainsleeve in place, although this process is a little fiddly. Both camera and lens controls are easily visible and can be operated through the covering.

The Rainsleeve is durable enough for several shoots, and takes up very little space. It is a useful item to have in a kit bag and good value for money at around £5 for a pack of two. Also available is the Rainsleeve Flash, which can accommodate a camera with flashgun and costs £7.65 for two.

**Tim Coleman**



**Amateur Photographer**  
Good-value, disposable rain protection for camera gear  
★★★★★

### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

**Sony Alpha 55**  
The Sony Alpha 55 is an enthusiast-level DSLR capable of shooting at up to 10fps and is packed with new features.  
AP 20 November

**Pentax 645**  
Pentax's 645D digital medium-format camera has a huge 40-million-pixel sensor  
AP 4 December

### KB Covers keyboard cover

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**EVEN** the most experienced Photoshop users are unlikely to remember all the keyboard shortcuts available. KB Covers' keyboard cover is designed to act as a reminder, detailing all the various options on each button. For example, indicated on the 'C' button is the function Copy and the Crop tool, when used with the Command and Shift buttons respectively.

Made from a thin, non-slip rubber, the cover can be placed on the keyboard in an instant and stays in place throughout use. Although the extra information on each button is initially a little distracting, I adapted to it quickly and found that it didn't affect the keyboard's functionality when typing. Furthermore, the cover protects the keyboard from general wear and tear, dirt and spills.

It is available for the regular and ultra-thin keyboards of most current Apple Macintosh desktop models, plus 12-17in MacBook, MacBook Air and MacBook Pro laptops.

**Tim Coleman**

**Amateur Photographer**  
An effective protective keyboard cover with Photoshop shortcuts  
★★★★★

### FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Nikon D7000

Nikon's new 16.2-million-pixel camera is designed to appeal to enthusiast photographers. We put it to the test.

AP 13 November

#### Sony Alpha 55

The Sony Alpha 55 is an enthusiast-level DSLR capable of shooting at up to 10fps and is packed with new features.

AP 20 November

#### Pentax 645

Pentax's 645D digital medium-format camera has a huge 40-million-pixel sensor

AP 4 December

#### Samsung NX100

Samsung's second micro-system camera comes with the new i-Function lens. We put it to the test

AP 11 December

#### Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP 8 January 2011

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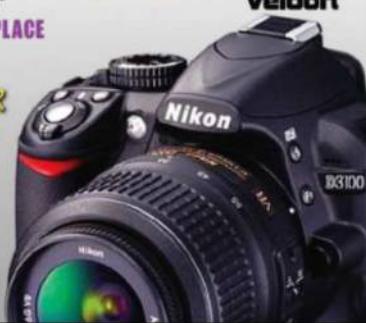
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# Ricoh CX4

The CX4 brings enhanced image stabilisation and an electronic level to Ricoh's CX compact cameras



**Tim Coleman**  
Technical writer

## DATAFILE

RRP	£259.99
Sensor	Approx 10-million-pixel back-illuminated CMOS
Output size	3648x2736 pixels
File format	JPEG, CIPA multi-picture format, AVI movie
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Exposure modes	Program AE
Exposure metering	Multi, centreweighted, spot
White balance	Auto, 6 presets and manual
LCD	3in, 920,000-dot VGA
Focus modes	Manual, multi AF, spot AF, face-priority AF, continuous AF, multi-target AF, subject tracking
Memory card	SD, SDHC
Power	Rechargeable DB-100
Weight	205g (including battery and memory card)
Dimensions	101.5x58.6x29.4mm

**WITH** each wave of camera releases, it seems a new area of camera technology is developed across multiple brands. One by one, as each brand's latest cameras are released, this same innovation pops up on other models. When Ricoh's CX3 was announced earlier this year, low levels of noise seemed to be the focus, achieved in part by dropping the number of pixels while maintaining the same-size sensor. A mere six months later and hot on the heels of recent releases from other manufacturers, Ricoh's new CX4 offers enhanced image stabilisation, an electronic level and subject-tracking AF. I am interested to see what else is new and if these changes are enough to continue to enhance the CX series.

### BUILD AND HANDLING

Ricoh's CX4 keeps many of the impressive key features from the CX3. A 28-300mm (equivalent), 10.7x optical zoom lens is squeezed into a compact and modest 29.4mm deep body. The most notable ergonomic change is that the textured front handgrip has been removed and Ricoh has opted for the smooth body across the whole front, which is akin to the CX1. I prefer the textured front as the smooth front is quite slippery, although this is not a big issue with a small compact such as this.

An electronic level has been added that indicates to the user if the camera is being held level by both the display on screen or

by an audible beep. I would recommend the display reminder because using a visual prompt is much more useful and the regular beep noise is grating.

A new option on the shooting mode dial is named creative mode selection (C). Prior to this it was the dynamic range (DR) mode. This change relays the additions of three new creative shooting modes of cross process, toy camera and soft focus. These effects offer fun shooting, with the toy camera mode giving a Lomo feel to an image while the soft focus mode enables more flattering portraits. Added to the scene mode menu is night landscape multishot. A tripod is advisable in this mode as it processes multiple high-speed images into one image, resulting in low noise levels. The processing time for an image in this mode is around five seconds, which is slow, but I could create atmospheric shots of lamplit streets in the middle of the night.

### PERFORMANCE

I used the CX4 in a variety of scenes using the auto settings and am pleased with the quality of my images. Auto white balance produces natural tones and the autoexposure is reliable, with exposure compensation at  $\pm 2EV$  available, too.

The CX4 has the same sensor as the CX3, and it handles noise as expected from a ten-million-pixel CMOS sensor, reaching the 20 marker on our resolution charts at ISO 100 with a steady drop off to the 14 marker at ISO 3200. The lowest available ISO is now 100, whereas in the CX3 it was 80. However, any differences in ISO 80 and ISO 100 are barely noticeable.

Following the current trend for improved image stabilisation (IS), the CX4 has a

This abstract night-time image was shot at 1/9sec using Night Landscape mode

better capacity than the CX3 to shoot sharp images with good resolution in low light. This is because at 3.7EV, the enhanced IS offers three more stops of light so lower sensitivities can be selected for shooting. Using the CX4 image stabilisation I am regularly able to shoot at 1/15sec, which can mean the difference between using ISO 100 rather than ISO 400 in, say, overcast conditions.

There is an array of focus modes including face priority, spot and manual, with a new subject-tracking AF mode. I have tried subject tracking on a few models and have experienced mixed results. The CX4 is no exception, picking up moving subjects well at times, but in more crowded scenes it struggles to keep the focus lock on the subject. **AP**

## Verdict

### RICOH

trickles in improvements to the CX series, and the



biggest enhancement to the CX4 is the improved image stabilisation. It adds only minor refinements to what was an already solid CX3. In its own right, the CX4 is likely to please those looking for a compact camera offering fun and creative shooting with good-quality images.

# Ask AP

Let the AP team answer your photographic queries

## BAGGAGE SIZE

**Q** When I fly with Flythomascook.com, I am restricted to taking hand baggage that measures 43x28x23cm. I have hunted everywhere for a backpack to conform to the measurements so I can take my Apple MacBook Pro and DSLR with one zoom lens in my hand luggage. Is there such an item available? **Thomas Ward**

**A** The size 43x28x23cm is smaller than other airlines' hand baggage limits, and I'm not surprised you are having trouble finding a backpack that is within these dimensions. Checking all the major manufacturers, there are plenty that claim to be 'carry-on friendly', but are still fractionally bigger than Thomas Cook's definitions. I have found a couple of good shoulder bags that should do the job, though. Have a look at Crumpler's Master Delhi 510 ([www.crumpler.co.uk](http://www.crumpler.co.uk)). This accommodates a laptop, DSLR and three lenses, and costs around £220. Alternatively, at around £120, ThinkTank's Urban Disguise 50 ([www.thinktankphoto.com](http://www.thinktankphoto.com)) takes two DSLR bodies with lenses attached and a 15.4in laptop. Both are within the dimensions you specify. **Ian Farrell**



Carry-on friendly:  
Crumpler's Master  
Delhi 510

## CALENDAR TEMPLATES

**Q** Is there a piece of software available to buy that lets me print and finish my own photo calendars, including desk calendars? I would like to produce an annual calendar of the best of my work on Exmoor and around the coast of Devon. **Mike Durrans**

**A** As the first (and cheapest) option, I'd have a look at online photographic print companies like PhotoBox ([www.photobox.co.uk](http://www.photobox.co.uk)) and Snapfish ([www.snapfish.co.uk](http://www.snapfish.co.uk)). Most have calendars among their range of products and although these use templates, some will offer you a degree of flexibility when it comes to fine-tuning the design. Alternatively, explore the software packages you may already own. iPhoto on the

Apple Mac and Adobe Photoshop Elements on the Mac and PC offer calendar templates that are more customisable than the web-only offerings. The principle is similar, as you design the calendar on-screen by dragging and dropping your pictures around, then the application will upload the finished design to a printer who will send it back to you.

If you want to take a bit more control over the process then you might want to look at design software like Adobe InDesign ([www.adobe.com/products/indesign](http://www.adobe.com/products/indesign)). This is the industry-standard page-layout application (even AP is put together using it!), and comes with a few calendar templates to get you started, with more available for download online. With so much control over the design, you can decide exactly how your finished calendar will look. **Ian Farrell**

## SEEING RED

**Q** For some time Photoshop has automated the removal of redeye in images of people with a special tool, which works well in most but certainly not all situations. However, it does not appear to work at all with green eye or yellow eye, which is sometimes encountered when taking pictures of pets or wildlife. I realise that it is better to avoid the problem by using off-camera flash, but it is sometimes unavoidable. Can you recommend a method of dealing with this problem, possibly in the form of an action? I am sure I am not the only one of your readers to suffer from this problem. **Steve Berry**

**A** You made me think hard on this one, Steve. Photoshop's anti-redeye tool (like those of other software packages) is designed to look for red dots, not green ones, and so is ineffectual on animal eyes. It's possible to do things manually by making an accurate feathered selection of the offending pupil before desaturating it and darkening it with a Hue/Saturation adjustment. However, this is a fiddly process that can't be put into an action because there is no way of selectively finding the pupils in the first place.

However, there is another way, which involves being sneaky. If the anti-redeye tool is looking for red dots, then that's what we must give it. If you take a picture of a cat with green eyes and invert it (*Image>Adjustments>Invert*) then green eyes will go red. Use the anti-redeye tool as you would on a human, then invert the picture again.

If you find that the inversion doesn't give you quite the right shade of red for the anti-redeye tool to lock on to, use a Hue/Saturation adjustment instead (*Image>Adjustments>Hue/Saturation*). Adjust the Hue slider until the eyes are red, apply the anti-redeye adjustment, then apply the same degree of Hue adjustment the other way to arrive back where you started. So if it takes an adjustment of -157 to go from green eyes to red, apply +157 to get back to where you started, hopefully with black pupils instead of green ones. **Ian Farrell**

## FROM THE AP FORUM

### Dynamic range dilemma

**Roscopecotrain** asks I really like using my new Pentax K-x and so far I have taken some great shots, but I'm having trouble with landscapes. I seem to get the landscape really dark with an amazing sky, or a landscape that is dark with no detail at all. I have tried various apertures and shutter speeds, and different metering methods, but to no avail. What am I doing wrong?

# f/FAQ

## Can I create HDR images from a single raw file?

High dynamic range (HDR) is a great advance in digital photography. It doesn't always have to be overdone – in fact, I bet you see HDR images all the time and never notice them because the effect can be done so well. The idea is simple: shoot three or more images at different exposures that cover the brightness range of the scene, then mix them together into one file and compress the brightness into the 5-stop range that modern printers and monitors can deal with. The problem is that it's not always possible to shoot separate frames, especially when there are moving objects in the frame. So can it be done from a single frame?

Well, yes, it can, so long as you are shooting raw. A 14-bit raw file contains

many more brightness levels than an 8-bit JPEG file (around 16,000 per channel vs 256 per channel for the JPEG). By processing the file three times – once spot-on, once with the exposure slider at +2 and again with it set to -2 – you can get three JPEGs with enough of a brightness range to generate an HDR image as you would have by shooting the frames separately. Some software, such as Photomatix ([www.hdrsoft.com](http://www.hdrsoft.com)), can even take raw files directly, saving the need to process them into JPEGs first.

There is obviously a downside to this, otherwise nobody would bother shooting separate frames in the first place. The main one is noise. By extracting so much brightness information from the raw file you extract a lot of noise, too, which can really impact on image quality. The other thing is that you won't get quite as much dynamic range as you would shooting frames separately. A DSLR that shoots 14-bit raw will give you more than one that shoots 12-bit. At the moment, 16-bit capture is the preserve of those rich enough to be shooting using a digital medium-format camera. **Ian Farrell**

## BORDERLESS PRINTS

**Q** I have a printing problem with Adobe Photoshop Elements 6. I shoot with a Canon EOS 500D and output to a Canon Pixma iP6700D printer. I can print borderless A4 prints (filling the whole page) using Canon's ZoomBrowser software, but when I print using Adobe Elements 6 I end up with a white border approximately 5mm around the print. I've played about with the settings in the print dialogue box with no success. I'm obviously missing something, so can you help? **Norman Tait**

**A** You aren't the first one to be foiled by this, Norman. Even when the 'Borderless' option is ticked, Elements 6 will output the image with a border unless this is also disabled.

**Roy 5051 replies** This is a common problem, I am afraid. Cameras are incapable of giving different exposures to the sky and land at the same time. The answer is the graduated neutral density filter, placed in front of the lens, so that the dark part of the filter is over the sky, balancing the exposure. The alternative is HDR (high dynamic range) imaging, where you take two (or more) pictures of the same scene, one exposed for the sky and one for the land, then blend them together in an image-manipulation program.

**El Sid replies** You can normally get graduated ND filters as a three-filter kit in various strengths and graduation types. You will also need an adapter ring, which enables you to attach the filter holder to the lens filter

Sadly, it's not obvious how to do this. When you choose File>Print, look for the More Options button at the bottom of the Print dialogue box. Click this and you'll see an option to Add a Border. Untick this and you should be able to print full-bleed, borderless images. **Ian Farrell**



thread. You can get adapters in many sizes to fit different lens threads, meaning you only need one holder and filter set to cover several different lenses.

**AlexMonro replies** If you shoot raw files, you can often adjust the dynamic range in raw-conversion software to give a reasonably realistic rendition of most landscape scenes. I use a Pentax K20D, which has slightly less dynamic range than the K-x and I shoot quite a lot of landscapes. I find this works quite well most of the time. I use Bibble raw-conversion software ([www.bibblelabs.com](http://www.bibblelabs.com)), which has quite a range of controls for these adjustments, but most image editors have Levels and Curves controls that would allow you to do basically the same thing.

# In next week's AP

On sale Tuesday 9 November



## FREE 24-PAGE SUPPLEMENT

We take a look at all the major DSLR and system cameras launched this year in our **interchangeable-lens camera supplement**

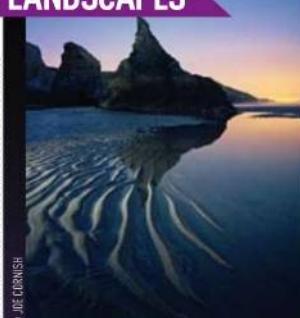
### ON TEST



## NIKON D7000

Could the new 16-million-pixel **Nikon D7000** DSLR be the ideal enthusiast-level camera? We put it to the test

### LANDSCAPES



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

© JOE CORNISH

We talk to landscape supremo **Joe Cornish** about a new book documenting the way he works

### EXCLUSIVE INTERVIEW

### EXPERT ADVICE

## MASTERCLASS

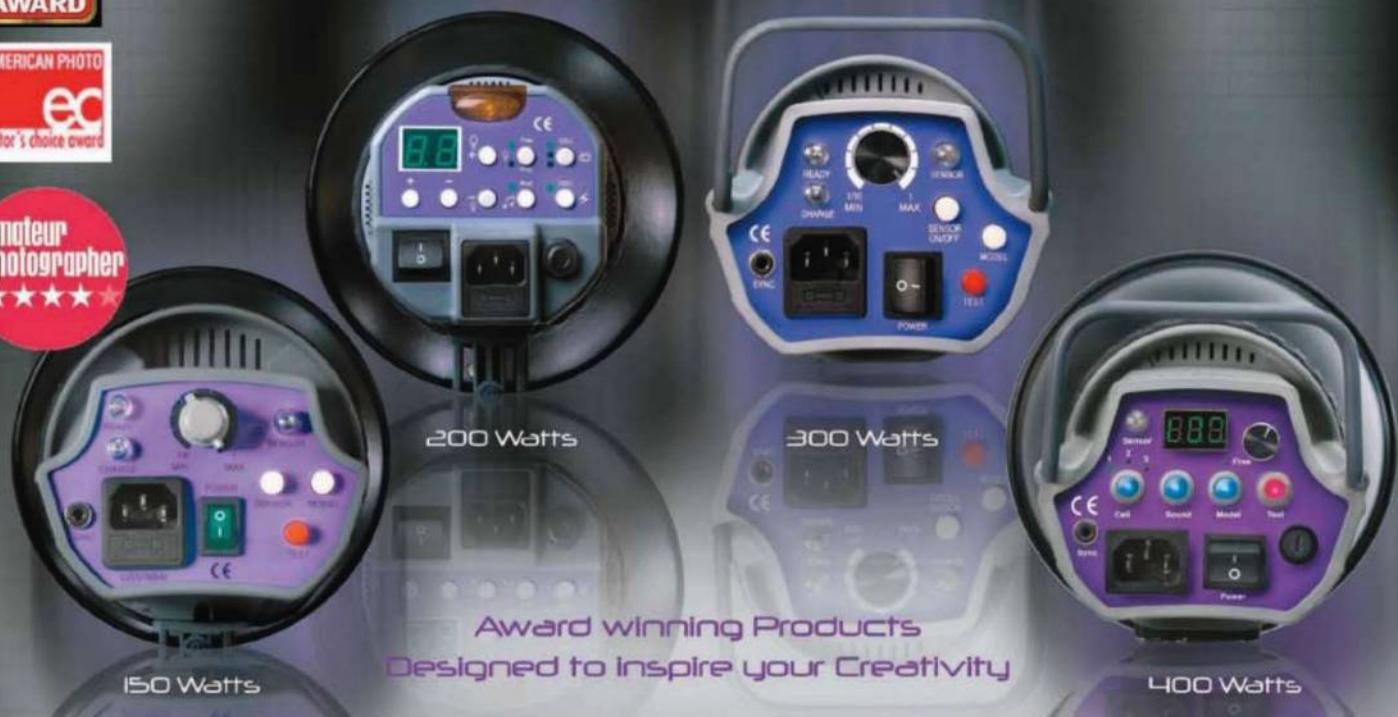
Landscape expert **Tom Mackie** explains how to create fantastic stitched panoramas



© TOM MACKIE



## The EX Family



**EX150**

**EXD200**

**EX300**

**EXD400**

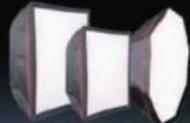
The multiple award winning family has grown recently with the introduction of two new units. Firstly the EX300 has more power than the EX150 and a new grab handle for easy positioning of the light. And the addition of fan cooling for constant and reliable service in a larger polycarbonate body. Easy to use controls make the EX300 desirable to any user where more power and versatility is required in a studio set up.

With user changeable flash tubes, switchable modelling lamps, fan cooling and Infrared sensors you can enjoy the best features available today. In addition to the EX300 the new EXD400 offers a full array of enhanced Digital features: with an intelligent user configured sync control, to Digital readouts and Auto power dumping when the power level is reduced. Ideal when you just want to reduce the power by a small amount the next shot will have the correct level of light.



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# Canon PowerShot G12

One of Canon's PowerShot G series of compact cameras has won the AP Enthusiast Compact of the Year Award for the past three years. Could the new **PowerShot G12** make it four years in a row? **Richard Sibley** investigates



**Richard Sibley**  
Technical writer

**LIKE** buses, you can wait ages for a top-end compact camera and then four come along at once. In the past few months we have reviewed the Panasonic Lumix DMC-LX5 (AP 25 September), Samsung EX1 (AP 7 August) and the Nikon Coolpix P7000 (AP 16 October). Now Canon has shown its hand by updating its highly successful PowerShot G series with the new G12.

The new camera has the same style of body first seen in the G10, but it uses the 10-million-pixel CMOS sensor of

the model it succeeds, the G11. When the G11 was released, photographers were pleased with Canon's decision to actually reduce the pixel count from 14.7 million pixels to just 10 million. This helped to keep noise at a manageable level, while still delivering a high enough resolution to produce good-sized prints. With the same 10-million-pixel sensor, it will be interesting to see if there have been any further improvements to the noise suppression in the G12.

Aside from the introduction of HD video capture, a new hybrid image-stabilisation system and a tweak to the handling of the camera, there is little that has been changed in the G12 from the G11. The question is whether or not these few new features of the G12 make a significant difference to the new model.

## AT A GLANCE

### CANON POWERSHOT G12

#### COMPACT CAMERA

- 10-million-pixel sensor
- 28-140mm f/2.8-4.5 lens
- 2.8in, vari-angle LCD screen
- Hotshoe
- 1280x720-pixel HD video capture
- Street price around £500

## FEATURES

As already mentioned, the PowerShot G12 is largely the same as the G11. Like the older camera, the G12 is based around a 10-million-pixel CMOS sensor. This sensor is slightly larger than standard compact camera sensors, measuring 1/1.7in (around 7.6x5.7mm). This allows the photosites to be larger and therefore able to capture more light. However, don't expect the same image quality as that produced from a far larger APS-C or Four Thirds sensor.

Like Canon's current DSLRs, the PowerShot G12 makes use of the DIGIC 4 processor. This can handle images using a sensitivity range of ISO 80-3200, and save them in either JPEG or raw format, or both simultaneously. The raw image format will be good news for enthusiast photographers who will be looking to get the most detail from their images.

One of the camera's key features is its versatile 28-140mm f/2.8-4.5 lens, which, again, is unchanged from the G11. The focal length makes it an ideal travel compact camera, while the wide f/2.8 aperture means that it performs well in low light. The large aperture also creates a shallow depth of field – something difficult to achieve in many compact cameras. To help prevent camera shake, optical stabilisation is included in the lens. This comes in the form of Canon's

 Hybrid Image Stabilizer, which not only compensates for horizontal and vertical movement, but can also reduce the effects of forward and back movement, which is especially useful when shooting in the camera's macro mode. The macro mode allows the minimum focusing distance of the lens to be just 1cm, making it ideal for capturing fine details.

The PowerShot G series has always been about flexibility and the G12 is no different. Like those that have gone before, this PowerShot model features a full range of manual and automated exposure modes, including aperture and shutter priority. For less confident photographers there is an automatic exposure mode, as well as a variety of scene modes.

The G12's fastest shutter speed is an impressive 1/4000sec, which is comparable to that of an enthusiast DSLR. For those who prefer far slower shutter speeds, the G12 also comes with an internal -3EV ND filter. This is activated via the camera's menu system and can help when longer exposure times are required, such as when wanting to blur water, or shoot traffic trails or star trails.

Although the G12 carries few major new features, its specification and features list still makes it one of the most attractive compact cameras for an enthusiast photographer. However, the way the camera handles is equally important.

**8/10** 

#### BUILD AND HANDLING

Made of magnesium alloy, the Canon PowerShot G12 is very well built and sturdy. It is reassuringly chunky, yet still small enough to fit in a jacket pocket. By making the G12 larger than many other compact cameras, Canon has been able to place buttons and controls for all the most commonly changed settings directly on the body of the camera. It is this feature that has helped cement the G series' reputation and ensured its popularity among enthusiast photographers.

Of all the controls, the most useful are the exposure compensation and ISO sensitivity dials. These sit on the top-plate and are easy to read. Also helping to adjust the exposure settings is one of the G12's new features: the front control dial. Just as on a DSLR, this dial sits on the front of the camera's grip and can be turned while shooting using your forefinger. It allows one of the exposure settings to be changed and, when in aperture-priority mode, it changes the aperture.

The control dial is one of the few additions I felt would really improve the G11 when I reviewed it in AP 14 November 2009, and I am pleased that Canon has listened to the feedback from photographers and introduced it. The G12 is already one of the best compact cameras in terms of handling, and the new control dial makes it even better. In fact, in the way it handles, it's as close as a compact camera can get to a DSLR.

# Facts & figures

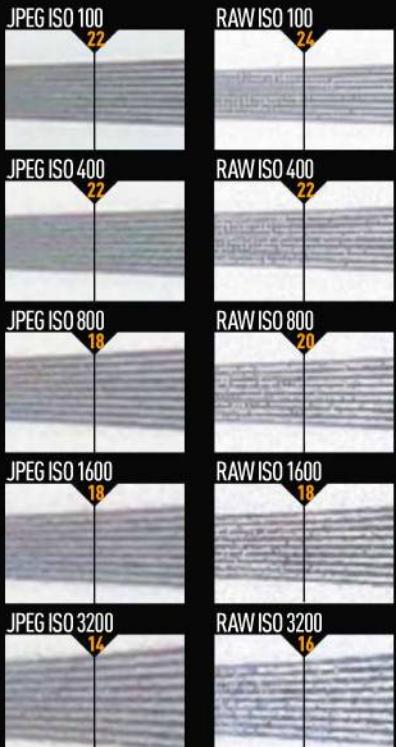


RRP	£569
Sensor	CCD with 10 million effective pixels
Output size	3648x2736 pixels
File format	JPEG, raw or raw + JPEG
Compression	Fine, Normal
Colour space	sRGB
Shutter speeds	15-1/4000sec in shutter priority and manual mode
Max flash sync	Up to 1/2000sec
Lens	Canon 5x zoom lens, 28-140mm (equivalent) f/2.8-4.5
ISO	ISO 80-3200
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 16 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
Exposure comp	±2EV in 1/3EV steps
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous. Approx 1.1fps maximum in continuous
LCD	2.8in LCD with approx 461,000 dots (153,600 pixels)
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Colour modes	Default, plus 10 My Colour Settings and a Custom Setting
Viewfinder	Yes
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes
PC socket	No
Cable release	Yes, via RS-60E3 remote switch (not supplied)
Video	Yes, up to 1280x720-pixel HD at 24fps
Memory card	SD/SDHC/SDXC
Power	Rechargeable Li-Ion battery NB-7L
Connectivity	USB
Weight	401g (including battery and memory card)
Dimensions	112.1x76.2x48.3mm

Canon UK Ltd, Woodhatch, Reigate, Surrey, RH2 8BF.  
Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at the long end of the zoom (100mm). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



For a 10-million-pixel camera, the PowerShot G12 captures a high level of detail





28mm



140mm

Otherwise, the handling remains unchanged. The dial on the rear of the camera helps to adjust settings quickly and scroll through captured images, while the centre directional control navigates the menu and moves the AF point. This control also features shortcut buttons to switch the camera to manual focus mode and to adjust the flash settings.

The shooting and main menu screens remain unchanged from previous PowerShot G-series models, and will be familiar to Canon compact and DSLR users alike.

9/10

## WHITE BALANCE AND COLOUR

Owners of Canon EOS DSLRs will be pleased to learn that the colours produced by the PowerShot G12 look remarkably similar to those rendered by the EOS models. It is likely that the G12 will spend much of its time in AWB mode, and I found that in most lighting conditions this produced pleasing results. However, when shooting under tungsten lighting, the AWB leaves quite a strong orange colour cast. Switching to the tungsten setting completely removes this colour cast, though – so much so that when photographing a scene with white walls and a tungsten lamp, I had to double-check that I hadn't taken the image in black & white. Taking a custom white balance reading is obviously just as clinical. Instead, I found that best results are achieved by adjusting the default tungsten white balance setting to add a hint of amber back into the image.

Like the Canon EOS 60D (tested AP 23 October), I found that even in standard mode the colours produced by the G12 are quite saturated, with green grass still looking good even in the dull light of an overcast day.

Even punchier colours can be gained by switching the My Colours setting to vivid, but if more realistic colours are required, switching the camera to its neutral colour setting will be a better option. For the most part, the G12 can be happily left in its AWB

and standard colour settings, and produce JPEG images that are suitable for printing and digital display straight from the camera.

8/10

## METERING

As an occasional replacement for a DSLR, the Canon PowerShot G12 has all the metering modes you could want. The most commonly used one will be the evaluative metering mode, which assesses the brightness across a scene and calculates how to correctly expose the image.

For the most part the evaluative metering mode works extremely well, giving priority to the foreground when there is a bright sky. Obviously, it may not produce an ideal exposure in very awkward situations, but thankfully the exposure compensation feature has its own dedicated dial. This makes it extremely simple to adjust the exposure by up to  $\pm 2$ EV in 0.3EV increments.

**The 28-140mm focal length is ideal for most situations, from landscapes to social gatherings. This helps to make the G12 a great travel camera**

As the combination of evaluative metering and exposure compensation is very good, I only had to use spot or centreweighted metering on a few occasions. By default, spot metering is linked to the centre AF point, although it can be linked to any other selectable AF point, which makes it useful if you are photographing an off-centre subject.

Metering can also be linked to Face Detection AF. When using this feature, the camera will prioritise the metering for any faces in the scene. Again, this is particularly useful in social situations and for travel photographs.

8/10

**The default colour and contrast settings of the G12 produce good images straight from the camera**

**AUTOFOCUS**  
As a compact camera, the PowerShot G12 relies on contrast-detection autofocus, and this remains unchanged from the G11. The AF is fast enough for point-and-shoot photographers and great



# FEATURES IN USE

## CANON SOFTWARE SUITE

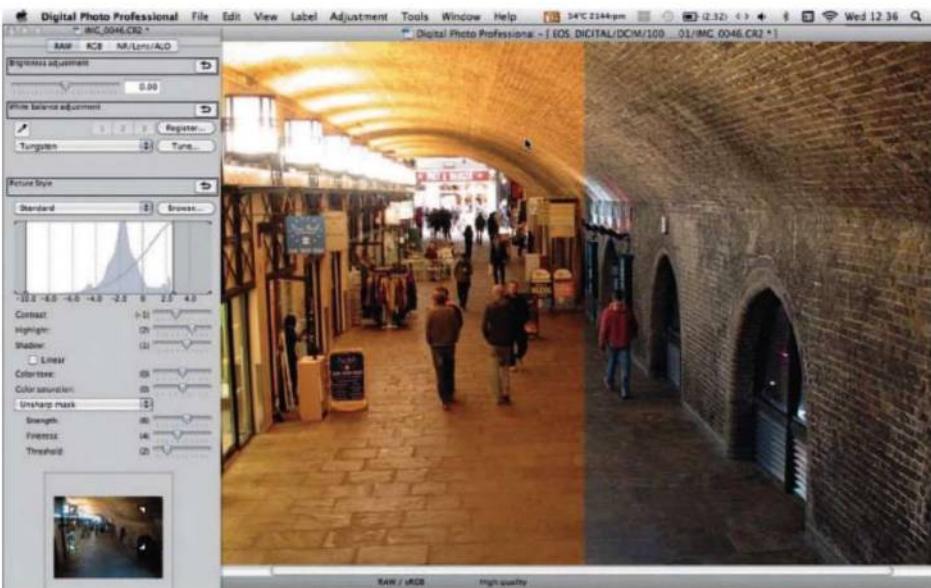
**ONE OF** the unsung features of Canon DSLR and PowerShot-series cameras is the firm's Digital Photo Professional (DPP) software. This comes bundled with the PowerShot G12 and it is about the best proprietary raw-conversion software available.

All the settings that can be applied in-camera to JPEG files can be added to raw files using DPP, including the preset Picture Styles and the Auto Lighting Optimiser settings. Best of all, the software is simple to use, even for those not especially comfortable editing raw images. For example, you can select to sharpen images using Unsharp mask, which consists of three sliders – Strength, Fineness and Threshold – or you can simply use the Sharpness tool, which uses a single slider to adjust the strength. The results are equally impressive, with

converted raw images having a great deal more detail than their in-camera JPEG counterparts.

Noise reduction is also easy to correct using DPP, with a single slider for reducing luminance noise and another for chroma noise. These are especially useful when converting high ISO images as the luminance noise reduction can be kept to a minimum to preserve detail and not introduce smudging. Chroma noise can also be almost entirely reduced using the software.

However, probably the best feature of DPP is its speed. Unlike other bundled raw-conversion software, DPP is extremely fast at applying effects, whereas other packages can take time to catch up with any adjustments. After Adobe Camera Raw, it is my favourite raw-conversion software for usability.



for holiday pictures and days out, but it isn't quite as snappy as some of the other contrast-detection AF systems we have seen recently. However, low light is one area in which the AF system performs especially well. The on-screen image brightens when low light is detected, and this amplification in signal obviously helps the camera focus. There is also a blue LED AF assist light, which discreetly comes on, even when the light is only slightly dim, to help the lens focus.

There are enough AF options in the G12 to keep enthusiast photographers happy. There are two different AF point sizes available for selection, with 493 selectable points when it is set to the smaller of the two sizes. To assist the tracking of moving subjects is the AF Tracking mode. This allows a subject to be selected and then tracked around the

frame should it or the camera move. I found this works well and should be ideal when photographing children, animals or other similar subjects.

For social situations the Face Detection AF is useful, working in a similar fashion to the AF Tracking mode but detecting faces instead, which it then focuses on and tracks. Again, this was a feature included in previous PowerShot G-series models.

Manual focusing is also possible on the G12, using the scroll dial to focus the lens back and forth. Although a magnified view is displayed in the centre of the screen when in manual focus mode, I found that it was still difficult to ascertain the correct point of focus precisely. For the most part I would say that manual focus is not really beneficial, and the sheer number of AF points and the close 1cm macro mode make it somewhat redundant.

As a walk-around camera, designed for holidays and days out, the AF of the G12 has enough modes to keep enthusiast photographers happy.

8/10

### NOISE, RESOLUTION AND SENSITIVITY

As the PowerShot G12 keeps the same 10-million-pixel sensor as its predecessor, the image quality is virtually identical. Our resolution chart shows that the camera is capable of resolving to around 24 when the sensitivity is set to ISO 80 and ISO 100, which is on a par with many 12-million-pixel DSLRs. Although the detail resolution does gradually fall, even at ISO 3200 it is still able to resolve around 18 on the chart.

In real terms this means images are full of detail at lower sensitivities. However, there is some loss of detail as sensitivities increase due to the effects of noise and noise reduction – for instance, images have a smudged appearance, but also appear to have had edge sharpening applied. This maintains edge fidelity, but larger textured areas lose some detail.

The result of the noise reduction is that while detail is lost, chroma noise is kept to a bare minimum, with just the occasional hint of green or magenta patches in shadow areas. Luminance noise is reduced less and it takes on a speckled appearance. However, given the size of the sensor and the pixel count, it is kept to a minimum and images are still usable even at the highest sensitivities.

28/30

### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

The Canon PowerShot G12 is one of the few compact cameras still to feature an optical viewfinder. Unfortunately, this particular feature is one of the G12's worst. While it is nice that it has an optical viewfinder, some may think that improvements in LCD screens have rendered the viewfinder on the G-series cameras irrelevant. It is small, suffers chromatic aberrations and the lens appears in the frame when set to its widest focal length. There is also no indication of the current exposure settings or the AF point that is in use. However, many traditionalists prefer an optical viewfinder, particularly when shooting in bright sunlight.

Also, as the G12 is not a reflex camera, the viewfinder doesn't show the exact image that will be captured so it's not much use for precise framing. In my opinion, when it comes to releasing the G12's successor, Canon would be better off taking a leaf out of Fujifilm's book and using a hybrid optical and electronic viewfinder like the one in the new Fujifilm X100. This would allow digital information to be seen in the optical viewfinder, allowing the best of both worlds.

Measuring 2.8in, the LCD screen of the G12 is slightly smaller than the 3in screens we are used to seeing in current DSLRs and

some compact cameras, but this is in order to accommodate the articulation. Also, with approximately 461,000 dots, it is of a reasonably high resolution given its size and the fact that it is a compact camera. In use, I found the screen bright and clear, and the articulation makes it easy to shoot low-angle images.

The introduction of 1280x720-pixel HD video capture is an inevitable, and welcome, addition to the G series. Video is saved using the H.264 codec with sound recorded in stereo, using two built-in microphones either side of the camera's hotshoe. The internal microphones are far enough away from the lens that they do not pick up the sound of the lens zooming, but they do pick up the sound of the zoom control springing back into position, so you need to be careful to release this slowly.

Video quality is good, with no signs of sensor wobble. However, most of the exposure settings are fully automated and there is little control over the video settings



besides colour control. Focus is locked before the video capture starts.

**8/10**

#### DYNAMIC RANGE

Combined with evaluative exposure metering, the PowerShot G12 produces images that are full of detail in the highlight and shadow areas. Although highlight details do sometimes burn out, for the most part it is possible to recover it, particularly from raw files.

When shooting at low sensitivities I found images could be brightened by around 4EV and detail recovered from 'completely black' shadow areas, although it does introduce some slight luminance noise.

The exact dynamic range figures were unavailable at the time of going to press, but I would estimate that the G12's dynamic range is the same as that of the G11, which measured around 11EV in our test. **AP**

**8/10**

# Competition



**Panasonic Lumix DMC-LX5**

DATE TESTED 25 SEPTEMBER 2010



**Nikon Coolpix P7000**

NOT YET TESTED

**THE HIGH-END** compact market has suddenly become very hotly contested, with the Panasonic Lumix DMC-LX5, Samsung EX1 and Nikon Coolpix P7000 all offering competition for the Canon PowerShot G12.

Of these, the most obvious competitor will be the Nikon Coolpix P7000. Like the G12, it features a 10-million-pixel sensor and a maximum sensitivity of ISO 3200. It even looks like the G12. However, despite producing excellent images it is slow when shooting in raw.

A better alternative is the Panasonic Lumix DMC-LX5. It features a 10.1-million-pixel sensor, and is smaller and lighter than both the G12 and P7000. Although handling isn't as quick as with the G12, the LX5 is an excellent option for those looking for a pocketable compact camera.

# Verdict

**WHILE** the PowerShot G12 builds on the successful formula set out by the G11, it doesn't really add anything new. It is perhaps best to think of it as a G11 Mark II, but this is no bad thing – the G11 is an excellent camera, winning AP's 2010 Enthusiast Compact of the Year award.

The problem is that the G series is now facing a lot more competition, not only from other high-end compact cameras but also from small micro-system models, and it is difficult to see how exactly Canon could improve on the G12. As I said previously, I think it is now time to go back to the drawing board and replace the optical viewfinder with a hybrid electronic version to make the feature far more useful. A more controversial solution would be to remove the viewfinder to make the camera smaller. A higher resolution screen would also be a welcome addition.

As it stands, the Canon PowerShot G12 is a fantastic camera and the HD video capture and new control dial are great. Enthusiast photographers looking for a compact model with the handling and flexibility of a DSLR should look no further than the PowerShot G12.

**Amateur  
Photographer**

Tested as a High-end  
compact camera  
Rated Very good

**85%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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AP explains...

# Wi-Fi

With many digital devices now having Wi-Fi capability, **Tim Coleman** looks at how photographers can make the most of internet access on the move

**IT IS** a constant aim of technology to make our lives simpler, speedier, more productive and fun. Wireless networking technology, more commonly known as Wi-Fi (from wireless fidelity), has existed for years with the primary purpose of simplifying and expanding the possibilities of connection to the internet. When in range of a Wi-Fi network, it is possible to connect to the internet without the need of wires. Wi-Fi networks are increasing in coverage; coffee shops and airports with a wireless network are known as 'hotspots' and are added to daily, while more and more homes across the UK now have a wireless network via a router.

#### WI-FI IN PHOTOGRAPHY

It was not so long ago that Wi-Fi technology was embraced only by the computer world, but it is now expanding into an ever-greater variety of devices. Wi-Fi was first introduced to a camera in the main consumer market in September 2005 with the Nikon Coolpix P1 and P2. At this time, the use of Wi-Fi was limited and therefore the application of it in cameras was restricted. This is why releases of compact cameras with Wi-Fi connectivity by Sony, Nikon and others have had limited success. Those cameras of 2005 were a little ahead of their time, but what about the cameras of today?

Many cafés and public spaces have a wireless network, so it is possible to wirelessly upload photos using a Wi-Fi-enabled camera

While Wi-Fi has not been widely used in the consumer camera market until now, many professional photographers rely on it through the use of wireless transmitters. The transmitter is attached like a battery pack and is ideal for sports, news, studio and travel photographers. News and travel photographers can send images from thousands of miles away via an access point to a picture desk, while a sports photographer can send photos straight from the touchline of a football match. This means photos are available just moments after they have been taken. Studio photographers can also use Wi-Fi technology to see images on a larger screen by transmitting them directly to a computer. Available from Nikon and Canon, wireless transmitters are not cheap, and prices range from around £400-£850.

Wireless networks are continually expanding in coverage and have increased the speed of data transfer. The application of wireless technology is now also found in all kinds of electronic devices, such as mobile phones, digital audio (MP3) players, handheld computer consoles, computers, laptops, televisions, printers and cameras. Most of these devices are able to connect to each other through Wi-Fi. It is possible to send data from a mobile phone to a laptop,

#### How it works

Just like a mobile phone, television or radio, Wi-Fi uses radio waves to send and receive data. Wi-Fi enables devices to communicate and share data with each other. A computer's wireless adapter translates data into a radio signal and transmits it using a built-in transmitter (antenna). Many devices have built-in wireless transmitters, including computers, laptops, mobile phones, televisions and printers. A wireless router (network) receives the signal from the Wi-Fi device and decodes it. The router then sends the information via the internet to a computer or other device through a Wi-Fi signal.





or even pictures from a computer directly to a TV to view, or from a laptop to a printer for prints. This connectivity applies to a camera too, so sending photos to a television, printer, computer or laptop is possible. Therefore, the application of Wi-Fi in photography for photo sharing, such as sending photos home while travelling abroad, is much greater today.

#### CURRENT TECHNOLOGY

Wi-Fi is not just for the professional photographer. There is an increasing number of Wi-Fi-enabled products across both the consumer and professional photography market.

#### CAMERAS

There is a limited number of cameras with Wi-Fi capability, but Samsung released two in August: the ST80 and CL80. When connected to a wireless network, it is possible to send pictures to a computer anywhere by email or upload them to social networking sites such as Facebook, while videos can be uploaded to YouTube. When on a home wireless network, photos can be shared on the TV. Transfer via Bluetooth to a mobile phone or another Wi-Fi-enabled camera is also possible. Bluetooth works on similar principles to Wi-Fi, but is much more restricted in range and speed of data transfer.

#### MEMORY CARDS

For those photographers who don't want to buy a new camera specifically for Wi-Fi, another option is an Eye-Fi memory card. An Eye-Fi card is like any other SDHC card, except that it has built-in Wi-Fi capability. It enables Wi-Fi connectivity in any camera it is used with, so there is no need for cables and card readers. The principle behind an Eye-Fi-enabled camera is similar to one with Wi-Fi, as photos can be sent by email to any of up to 32 selected wireless networks or uploaded to online social networking sites. This is a much cheaper option than a wireless transmitter.

Most recently introduced digital cameras can be used with at least one of the Eye-Fi memory card products for transferring data. To check compatibility, there is a list of products on the Eye-Fi website ([www.eye.fi](http://www.eye.fi)). Some companies are working with Eye-Fi for specific in-camera menus to enable greater Wi-Fi functionality. The recently released Canon EOS 60D was the first DSLR to have this menu function, while Casio's Exilim EX-Z2000 compact camera is another example.

#### PRINTERS AND PHOTO FRAMES

While there are Wi-Fi printers available from Epson and Canon, HP's ePrint printers operate on a slightly different principle via a unique email address that is assigned to the device. Using the email address, a photo can be sent wirelessly to the device from a mobile phone, laptop or camera. Kodak's Pulse Digital Frame works in the same way and automatically uploads the picture for display, while the HP printers can process print jobs. The Kodak frame can also link to and access a friend's photo albums on social networking sites such as Facebook and display the photos.

#### STORAGE

A Network Access Storage (NAS) device is an external hard drives with a wired internet connection to a router, which makes it available via the internet. Any photos residing on the hard drive can then be accessed from anywhere via a password-protected site. The Pogoplug from Cloud Engines is one such NAS device, and received four stars when it was reviewed in AP 11 September.

Once installed on your desktop via USB, an Eye-Fi card can connect to up to 32 wireless networks. Cameras such as the Canon EOS 60D has a specified Eye-Fi menu

#### DLNA

DLNA (Digital Living Network Alliance) is a collaborative trade organisation put together to design certified wireless products across many leading brands. DLNA-certified devices connect, discover and communicate with each other over a wireless network and work across multiple brand and device types. An increasing number of TVs, digital video recorders, computers, game consoles, printers and cameras are DLNA certified, so look out for the logo on your device.

#### THE FUTURE

Now that Wi-Fi coverage has expanded and speeds have improved, an increasing number of companies are incorporating it into their products. I expect Wi-Fi to be introduced to more cameras in the very near future. Eye-Fi has a patent pending on its technology, so only time will tell if other memory card manufacturers will follow suit. As the technology behind the mobile phone and compact camera continue to merge, touchscreen and Wi-Fi connectivity should become the norm in both, and in-device menus should start to become standardised.

At the time of writing, no DSLRs are available that have been fitted with Wi-Fi. However, professionals have been accessing Wi-Fi via wireless transmitters for years, and the idea that a camera could connect to the internet has huge potential. Sharing photos has its uses not just for professionals, but for budding enthusiasts, too. Photographers can share pictures with another camera, send them instantly via email or upload them to social networking sites from anywhere in the world. By using an NAS device, a photographer can remotely access any of their photos on their external drive at home and upload them directly to the camera. Connecting to the internet also offers access to an abundance of vital information, such as weather conditions to aid the outdoor photographer before a day's shoot. **AP**

#### USEFUL WEBSITES

Eye-Fi [www.eye.fi](http://www.eye.fi); Canon [www.canon.co.uk](http://www.canon.co.uk); Casio [www.casio.co.uk](http://www.casio.co.uk); Samsung [www.samsung.com](http://www.samsung.com); Pogoplug [www.pogoplug.com](http://www.pogoplug.com); HP [www.hp.com/uk](http://www.hp.com/uk); Kodak [www.kodak.com](http://www.kodak.com)



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A wide-angle photograph of a landscape. In the foreground, there's a field of tall, golden-brown grass. A small, dark puddle of water reflects the sky. Beyond the grass, there's a body of water, possibly a lake. In the background, there are several mountains with green slopes and some snow-capped peaks. The sky is a vibrant blue with scattered white and grey clouds.

How to...

# Achieve perfect skies

Don't let the weather or your camera limit the impact of the sky in your landscapes. **Tim Coleman** explains how to achieve the perfect sky

**THE IMPACT** of a landscape photograph comes as much from the sky as it does the land, so knowing how to achieve a perfect sky to complement the landscape is essential. There may be a beautiful sky in front of your eyes, but capturing this in one image, with the landscape, may not be possible. The first problem facing the landscape photographer is that the wide dynamic range required to capture the details in both highlight and shadow areas is beyond most cameras, so it is impossible to capture these variations in one frame.

Thanks to our temperate climate, we seldom have the chance to go out and photograph a beautiful sky. The skies in the UK are more likely to be overcast or, at the other extreme, completely cloudless, with nothing in the sky to add impact. This leads to the problem of how to manufacture impact out of very little.

However, whether it is a cloudless or overcast sky, or the camera cannot capture the whole dynamic range, there is a mixture of in-camera and post-capture options and techniques available to solve the problem.

## TIME AND LOCATION

There are, of course, things the photographer can do to increase the likelihood of finding a perfect sky. The 'magic hours' each day, as the sun appears and disappears at dawn and dusk, add colour and decrease the difference in exposure for land and sky. Seasons are also a factor, with the angle of the sun changing position and illuminating different parts of the same landscape throughout the year. The lower angle of the sun during winter adds different impact and colour, compared to its higher angle during summer.



 I would much rather shoot a landscape on a sunny winter's day than on a hot summer day with the sun directly above my head.

If the conditions are not in your favour, why not use a complementary style? In dark and gloomy weather, grainy black & white photography can be used to enhance the atmosphere. Bright light and high contrast in the middle of the day during the height of summer provide ideal conditions for infrared photography because plain blue skies are darkened and the green landscape turns very light, producing dramatic images.

#### FILTERS

One thing that all landscape photographers should have is a range of optical filters. There is a wide variety of filters available on the market, and the range of effects they produce can be useful, adding impact to a sky in all kinds of lighting and addressing the problem of wide dynamic range.

Most filters are available in two types; threaded and square. Threaded filters are screwed directly onto the lens, so are size specific, while square filters slot into a filter holder. The most economical approach when investing in filters is to buy a filter holder because square filters can be stacked and used simultaneously, and are not restricted to one lens diameter.

Cokin filters ([www.cokin.co.uk](http://www.cokin.co.uk)) are among the most popular and affordable. A filter holder costs around £12, with an ND grad kit, comprising three different types of ND grad filter, costing £50 and a polariser around £70. Square filters are also available from Lee Filters ([www.leefilters.com](http://www.leefilters.com)). Regardless of budget, filters are an essential piece of kit for a landscape photographer, and on the following pages I've listed the basic filters that will help you achieve the perfect sky.

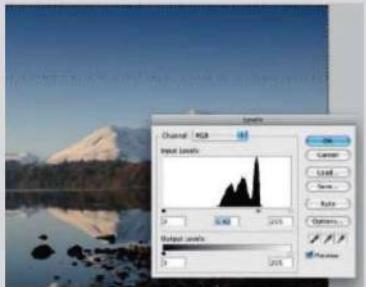


## DIGITAL ND GRAD

**ONE WAY** to achieve a filter effect post-capture is by using the Gradient tool in Photoshop. This can create an ND grad effect, although it only works to accentuate the information that is there in the first place. A sky with impact, colour and clouds cannot be manufactured from a white sky.



**1** Follow steps 2-6 in *Replace the sky* (opposite). Now click on the Quick Mask Mode in the tool bar. Using the Gradient tool in Darken mode, draw a line from the top of the image to where the ND grad effect should finish. Holding down the Shift key ensures a straight line. The red mask will show the affected area. Now click again on Quick Mask mode to exit.



**2** The red area should have disappeared and left a selection area. Invert this selection by Select>Inverse. Open up the Levels and darken the midtones by pushing the middle arrow to the right. The ND grad effect will appear. Now repeat step 8 in *Replace the sky* (opposite) to balance the two layers.

Expose for sky



Expose for land



Exposures combined



## MULTIPLE EXPOSURES

**ANOTHER** method of gaining a correct exposure in both land and sky is by taking multiple exposures, known as bracketing. This method is used in both high dynamic range (HDR) photography and the Merge Layers technique in Photoshop. As with any multiple exposures, it is essential to use a tripod. First,

take an exposure for the sky to bring out the colour and detail in the clouds. The land will be too dark, so take an exposure for the land, which will leave an overexposed sky. Combining the two exposures in editing software, such as Photomatix (available from £30 at [www.hdrsoft.com](http://www.hdrsoft.com)) takes the best of both. HDR software ideally uses between three and five bracketed images, pulling the best information from each exposure, which results in an image with a high dynamic range. Several compact and DSLR cameras have an HDR function that automatically takes three exposures one after the other at  $\pm 1EV$ .

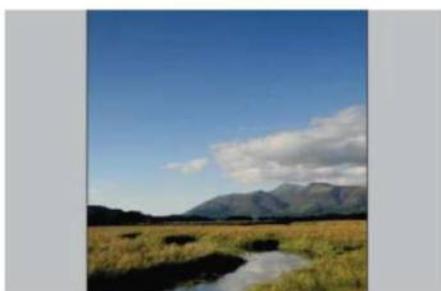
# REPLACE THE SKY

**SOMETIMES** the correct exposure just isn't enough, because the impact is not there in the first place due to a lack of colour, light or clouds. To rectify this, you can replace the original sky with one that has impact. If you plan to do this, it is important to have a good library of sky images so start building your own. The sun will be at a different angles depending on the time of day

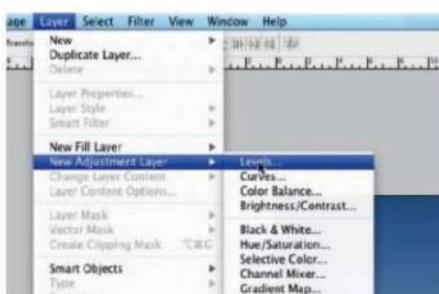
and year, so make sure you photograph them all. Include various colours, too. When replacing your sky with one that has impact, make sure the image was shot at the same time of day and year. It is no good using a dramatic orange sky when the landscape is a completely different



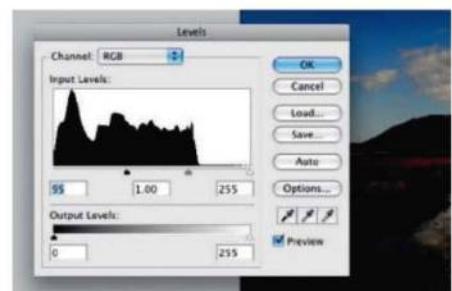
colour cast, or if the sunlight is from a different angle. Further to this, the focal length and angle of the camera are important to note. Using a replacement sky shot at a 36mm focal length may not suit an image shot at 18mm. The perspective can be changed in Photoshop, but it is best to make the job as easy as possible in the first instance. Include in the frame a small part of the horizon, which helps to match its perspective with the image you are going to use it with.



**1** This is a nice landscape, but it has a largely flat blue sky and a distracting cloud next to the hill. We want a new sky to balance the landscape.



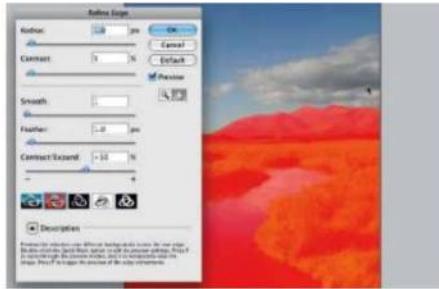
**2** First, create a new Levels Adjustment Layer by selecting Layer>New Adjustment Layer>Levels.



**3** To create as much differentiation between the sky and the top of the hills as possible, move the shadows slider to the right to make the landscape dark and very different from the sky.



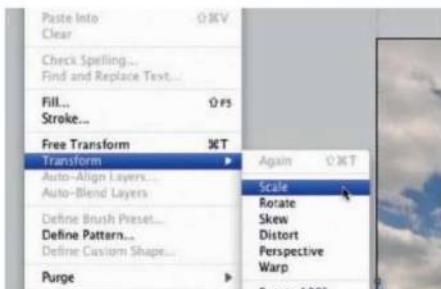
**4** Use the Magic Wand tool to select the sky, but because there is a cloud in the sky it will not all select immediately. Add to the selection by holding down the Shift key and clicking the Magic Wand again on that area.



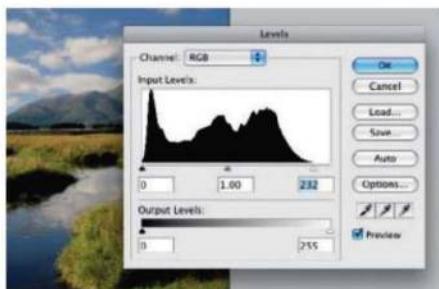
**5** Now the sky is selected, delete the adjustment layer. With the Magic Wand tool, click on Refine Edge and make any necessary adjustments to the edge of the selection. This is important so the selection is as close to the landscape as possible. You can feather the selection to create a softer edge.



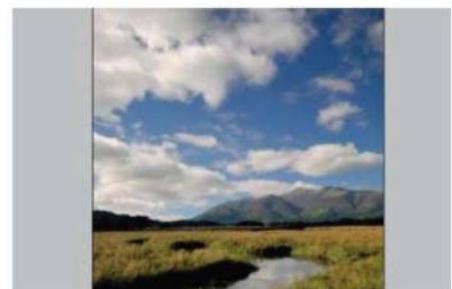
**6** Now the selection is complete, choose Select>Inverse and then Layer>New>Layer via Copy. The landscape is now the selected area instead of the sky. Check the cutout by turning off the visibility (click on the Eye symbol) of the original layer.



**7** Open the alternative sky image and select the entire image (Select>All), copy it (Edit>copy) and paste it (Edit>Paste) into the original image. Move the new sky behind the cutout layer and make any necessary adjustments to the scale and position of the sky by using the Transform tool (Edit>Transform).



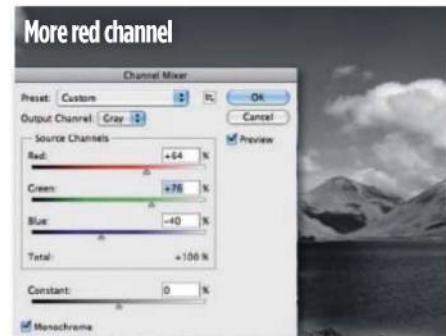
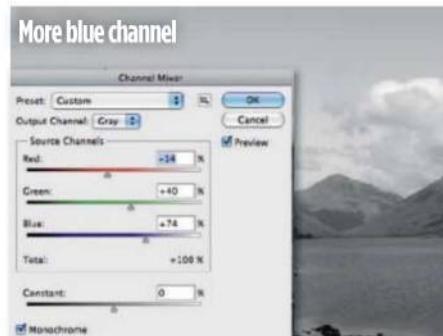
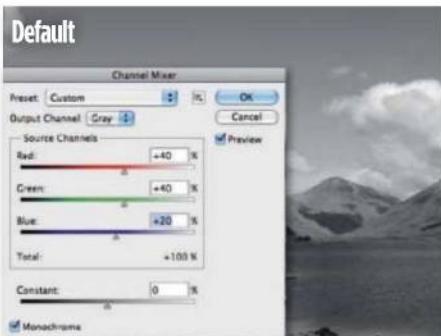
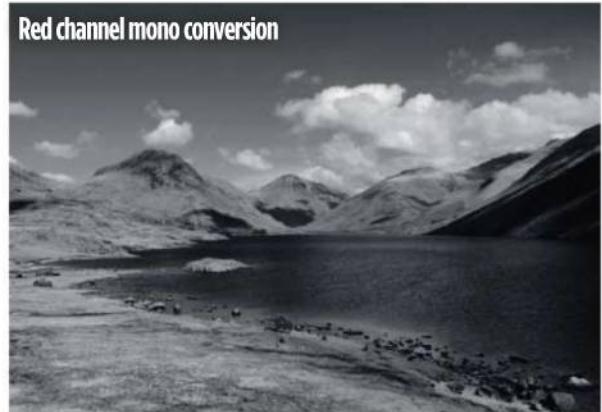
**8** As the cutout landscape and the cloudy sky layer are two separate images, the exposures do not quite match. By using a Levels adjustment (Image>Adjustments>Levels), you can match them a bit better.



**9** The image has more balance now, but make sure you choose carefully from your sky images to get one that matches the landscape well. Get into a habit of taking skyscape photos because they come in handy.

# CONVERTING TO B&W

IT IS possible to replicate black & white filter effects in Photoshop to add contrast and impact to otherwise dull skies. Using a red filter on the camera is still useful, although this effect can be achieved by converting to black & white using the Channel Mixer (Image>Adjustments>Channel Mixer) and ticking the Monochrome box. The Channel Mixer is the most effective black & white conversion because it has source channels of red, green and blue. Each is represented by a slider that can be moved  $\pm 200\%$ , but the combined total of the three channels should add up to 100%. Moving the sliders changes the output of each channel. If your sky is very blue, then increasing the blue channel will make it brighter. Conversely, if you decrease the blue channel it will become darker. For even more effect, try using the Dodge and Burn tools in Photoshop's tool bar to bring out details or to make clouds look more sinister. I still recommend using a ND grad filter even on an overcast day because the difference in exposure is often even greater than on a sunny day.



**'When shooting black & white film, colour filters are a necessary piece of kit. The most common are red, orange, yellow, green and blue'**



## ND GRAD FILTER

AS THE exposure value of a sky can be anything up to 5EV brighter than the foreground, especially in overcast conditions, taking a photograph without any kind of manipulation will leave the sky or landscape over or underexposed. Matching up the exposure of the two is a primary concern. A neutral density graduated filter (ND grad) helps solve this issue of the difference in exposure for the land and sky by making the sky darker. The ND grad filter is completely clear at one end, fading gradually into a neutral grey colour at the other. Colour balance is not affected using this filter. It is best to position the gradation between grey and clear on the horizon. There are hard-line versions available for a more abrupt gradation, and these are ideal for a flat horizon. Depending on the scene, more than one ND grad filter may be required so use a filter holder with slots for multiple filters. A 0.6 grad is one of the most commonly used and darkens sky in the grey area by around 2 stops.

### POLARISER FILTER

A polariser filter adds impact by saturating colours and darkening blue skies. It is also useful for reducing reflections from water or non-metallic shiny objects. This effect is achieved using a special coating on the filter that reduces the amount of reflected light let through the lens. The strength of the effect can be adjusted by turning the outer ring of the filter, which alters the alignment of the coating and in turn the amount of reflected light that is let through. When shooting with a polariser, the sky-darkening effect is most pronounced when shooting at an angle of 90° to the sun. The effect of a polariser cannot be replicated post-capture, making it an important filter. It is easy to get drawn into using extreme polariser effects, making the bluest possible sky. Overly saturated blues can be distracting from the initial impact, and it is easier to enhance the effect in Photoshop than decrease it, so I would suggest using the filter a little more subtly.

### COLOURED FILTERS

When shooting black & white film, colour filters are a necessary piece of kit. The most common are red, orange, yellow, green and blue. Each colour has a different effect on the image, darkening its opposing colour and lightening objects of its own colour. For instance, a blue filter makes the sky much lighter, while a red filter darkens the

sky and increases contrast between the sky and clouds for dramatic effects, making it one of the most popular coloured filters for landscape photographers. The yellow filter is useful as a more subtle way to gain clear contrast between a blue sky with clouds and a landscape.

However, in the digital age, coloured filters have become less important because the same effects can be achieved post-capture. Many digital cameras even have colour filter effects in the post-capture retouching menu.

### METERING

When metering for a landscape it is wise to look at the information in the histogram, which handily can be seen in Live View or in-camera after an image has been captured. It is usually easier to recover information from dark shadows than from blown-out highlights, so check the histogram for any lost information. Enabling the flashing highlight warning in playback mode is very useful. If highlights are flashing then there is no detail in that area, so use exposure compensation to darken the image until the flashing warning stops. Spot metering from a midtone in the landscape is a good place to start this process.

In scenes of wide dynamic range, it is good to get in the habit of shooting in raw format. In raw mode there is more data, greater levels of adjustability and the recovery of lost information such as blown-out highlights is easier. **AP**



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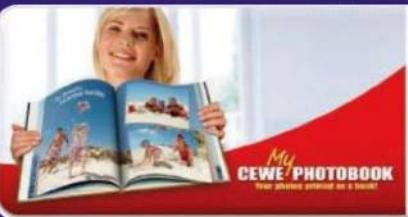
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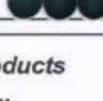
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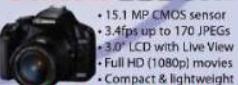
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- 10.1 MP CMOS sensor
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- 2.5" LCD with Live View
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- Compact & lightweight

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- Full HD (1080p) movies
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Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

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## Panasonic GF1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	<input checked="" type="checkbox"/>
LCD Screen	3.0"	FPS	3
Live View	<input checked="" type="checkbox"/>	Card Type	SD

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FPS	3.5		
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LCD Screen	3.0"	FPS	5
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28mm f/1.8 EX DG  
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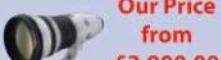
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D300s &amp; 18-200mm VR II £1399.99\*

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D300s Body &amp; MB-D10 £1299.99

D300s &amp; 18-55mm VR £1189.99

D700 Body rp £2324.99 £1759.99

D700 &amp; 24-70mm f2.8 £2969.99

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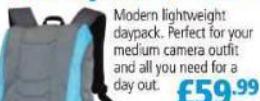
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97mm	£112.99
102mm	£112.99
107mm	£112.99
112mm	£112.99
117mm	£112.99
122mm	£112.99
127mm	£112.99
132mm	£112.99
137mm	£112.99
142mm	£112.99
147mm	£112.99
152mm	£112.99
157mm	£112.99
162mm	£112.99
167mm	£112.99
172mm	£112.99
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£399

50 F2.8 E

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50 F2.8 E

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75 F2.8 E

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K5+18 F3.5/5.6

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ANY 3 FOR £21	
10X8 FIBRE, GRADE 3 5 SHEETS EACH OF GLOSSY, MATT, CREAM MATT, FILAGREE WHITE + EXTRA WHITE GLOSSY	
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£89.99

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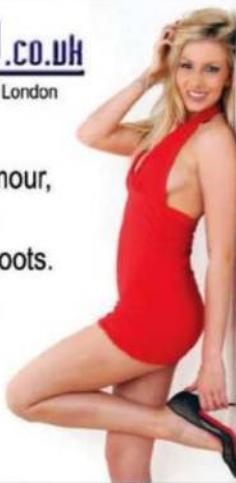
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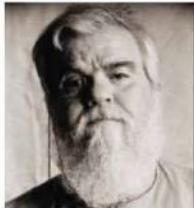
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# ROGER HICKS

...intends to start a new hobby of people collecting, to capture all those who seem to be living outside of their time

**RE-ENACTORS** are fascinating people. Well, not all of them, obviously. Some are dim obsessives for whom the injunction 'Get a life!' immediately suggests itself. But most are fired by a genuine interest in history, and a real curiosity about how life might be lived in a different milieu than their own.

This applies even to those who frankly might seem a little weird to the rest of us, such as SS re-enactors. The vast majority of the re-enactors I have met have been well worth talking to, and sometimes they have an interesting take on the whole re-enactment scene. For example, a Southerner dressed as a Yankee signalman at a US battlefield park grimaced and said, 'There's too many weird Yankees who want to be Rebs, so I thought I'd better redress the balance.'

Doubly intriguing for the photographer, though, is the way in which some people's faces seem to suit the era in which they choose to set themselves. Partly, this is down to haircuts and other clues: bushy beards for American Civil War soldiers, clean-shaven for British officers in the Great War. But most re-enactors are pretty good at this sort of thing, and avoid obvious anachronisms – except, perhaps, that their teeth are rather better than might have been expected in many past eras, especially mediaeval times. Regardless of detail, each era has its characteristic look, and some people are closer to this look than others.

A while back, for example, I photographed a (re-enacting) Korean War-era squaddie charging a machine-gun belt. He had a perfect early 1950s squaddie face: long-jawed, clean-shaven (though the shave was clearly several hours old), with that curious mixture of humour, cynicism and resignation that characterised so many National Servicemen.

By the same token, there are people you see in everyday life who seem to belong to another era, and not entirely to the present. For example, just before I wrote this, I saw a boy in the village car park. He was maybe ten years old, and he was wearing a white short-sleeved shirt and rather long, baggy shorts. He looked more like a boy from the 1950s than one from the end of the first decade of the 21st century. A few days before, there had been a girl of the same sort of age, or maybe a little younger, at the supermarket

checkout. She was pure 1950s tomboy: a lively, smiling, intelligent face and bobbed hair, but instead of the ubiquitous jeans and T-shirt, a sundress and suntanned legs.

Their grandfathers, or even great-grandfathers, are to be found in the village café-bar, the Donjon. Flat 'ats, a shave that is clearly two or three days old, faded work blues, a glass of wine in front of them: they are almost cartoon French peasants, and apart from the fact that surprisingly few of them smoke the Gitane and Gauloises of old, you would be hard-pressed to tell whether they were from the 1950s or even the 1930s. They are not re-enactors, or even actors. They are just people who never stopped being what their fathers were, or their grandfathers.

And I haven't photographed them anything like enough. Partly this is shyness, partly sheer laziness, partly the fact that it's surprisingly difficult. You don't really want the 20th century to intrude too much. This means excluding modern advertising umbrellas outside the Donjon, and modern cars in the car park. Or, if you can't exclude them, using reasonably wide apertures to throw the background out of focus so that it is not immediately recognisable.

Until recently, I used to think that this sort of photography invariably meant black & white, but in the past few years I've come to have a weakness for desaturated colour. After all, commercially available colour plates date back to Lumière Autochrome in 1907, well over 100 years ago now. I don't know how much Autochromes have faded over the years, but equally, I am absolutely confident that they were not all that saturated to begin with.

So maybe, with the aid of a little Dutch courage at the Donjon (or more accurately, *courage de vin de table rouge*), I should start on a modest project of people collecting – assuming, of course, I can strike a fine enough balance between getting enough wine on board to take the pictures, while still remaining able to focus on my Leicas, and without suffering too much from camera shake. Then, perhaps, one day, I could put together an exhibition of people who are in and out of their time: a people collection. Or perhaps one of my readers could beat me to it. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com).

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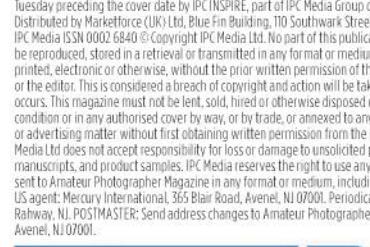
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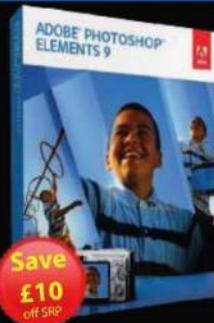
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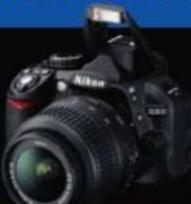


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